

PAINTING
SCULPTURE
APPLIED ART

APR 7 1924

The Art News

An International Pictorial Newspaper of Art

ANTIQUES
RARE BOOKS
ART AUCTIONS

VOL. XXII, No. 26—WEEKLY

NEW YORK, APRIL 5, 1924

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

FRENCH NATION WILL SELL DE RIDER ART

Eighty-five Dutch and Flemish Paintings of the XVIIth Century to Go on Sale in June

One of those sales that focuses the interest of the art world is to be held in the Hotel Drouot in Paris early in June when the French government will dispose of the famous August de Ridder collection of eighty-five Dutch and Flemish works of the XVIIth century. Every one of these was acquired by De Ridder, who died in 1911, from the F. Kleinberger Galleries of this city and Paris.

The De Ridder collection was shown here in its entirety in the Kleinberger Galleries in December 1913 and January 1914, and created a sensation owing to the superb quality of every masterpiece in it. Like many another amateur De Ridder, who was a Belgian by birth, began forming his collection with modern paintings, but on going to Munich to live for a time (he subsequently became a German citizen with a home at Schonberg in the Taunus), he became wholly interested in the work of the men of his native land and of Holland.

When he died he had only one painting outside the Dutch and Flemish schools of the XVIIth century and this was not catalogued nor described by Dr. Wilhelm von Bode in the edition-de-luxe catalogue of the De Ridder collection issued in Berlin in 1913, which work contains a large reproduction of each of the eighty-five paintings assembled by De Ridder.

After the collection was shown in New York it was sent to Paris and was there at the outbreak of the World War. It was seized by the government as alien property and now is to be sold for the benefit of the French nation, although two of De Ridder's heirs, a daughter who is a Hollander and another who is a Belgian, will be entitled by law to two-fifths of the money resulting from the sale, the French government taking three-fifths for its share.

Chief in interest in the collection are the three Rembrandts, including the "Portrait of a Man, a member of the Raman family," the "Flora," and "A Girl at a Window." Each of these works is in superb condition and each represents Rembrandt at his best in these three phases of his art. Frans Hals is represented by two canvases, both portraits of women, the exquisite "Portrait of a Young Woman" and the "Portrait of Sara Andriesdi," each of them in Hals' very finest vein. Cornelis Verspronck, who painted under Hals' influence, is represented by a "Portrait of a Young Man with Sunburnt Features" and there are two notable examples of the work of Jacob A. Backer, portraits of Johannes Lutma and his wife.

Ferdinand Bol is here with the lovely "Young Girl in a doorway," and Govert Flinck with his "Portrait of a Young Man in the Costume of a Shepherd." There is a figure subject by Paul Moret.

(Continued on page 6)

Chicago Institute Gets Mural Studies by Puvis de Chavannes



THE SACRED GROVE
By
PUVIS DE CHAVANNES

This picture is the central panel on the staircase at the Palais des Arts of Lyons.



TEUTONS ARE BUYING HEAVILY IN LONDON

Their Advent Has Quite Changed "the Complexion of Salesroom Politics" in the British Capital

LONDON—The owners of smaller works of art are now profiting by the activity of German buyers, to put up these possessions at the various salesrooms. Owing to the anxiety of German and Austrian collectors to turn their capital into objects of international value, a ready market is being found for pictures, bronzes and other *objets d'art* which might otherwise miss fire at auction. The advent of the German bidder has in fact totally changed the complexion of certain aspects of salesroom politics.

—L. G.-S.

Watson to Found an Art Colony
WYOMING HILLSIDE, N. Y.—The multifarious activities of Dudley Crafts Watson, director, until May 1, of the Milwaukee Art Institute, have been added to by his selection to undertake the establishment of an artists' colony at Wyoming Hillside, N. Y. Mrs. Lydia Coonley Ward is sponsoring the new colony.

Ask Bond Issue for Art in Los Angeles

Business Leaders and Artists to Cooperate in the Work of Aiding the City Toward Greatness

LOS ANGELES—A new movement was inaugurated at a luncheon at the Biltmore Hotel. It is tentatively called "The Commercial Board of Los Angeles." The subject discussed was "What Art Means to the Commercial Life of Los Angeles." The officers of the board are prominent business men, E. G. Judah of the Chamber of Commerce being the managing director.

The intention is to promote active co-operation between artists and business men. The movement is popular and the luncheon was well attended both by artists and non-professionals. Marius de Brabant, president of the Biltmore Salon, was in charge of the program. The speakers were S. Fred Hogue, editorial writer of the Los Angeles Times; Robert Vonnich, Jack Wilkinson Smith and E. Roscoe Shrader. Mr. Shrader is president of the California Art Club.

It is proposed to elect large corporations in active business as members of the association as well as individuals.

A resolution, unanimously adopted in part as follows:

"Resolved, that out of the moneys voted for construction of our public buildings a minimum sum of \$50,000 be used as prizes to California artists for such bronzes, statuary and paintings descriptive of the history and beauty of the Southland as may be determined in co-operation with the City Art Commission and the Board of Public Works, and that, failing in this, the City Council be petitioned to include in bond issues to be submitted to the people at the May election, the said sum for the purpose above mentioned."

National Gallery Has Centenary

LONDON—The National Gallery, London, celebrated its hundredth birthday on April 2, when it entertained art experts and representatives from foreign galleries at a dinner at Lancaster House, St. James, S.W. This was attended by the Prime Minister, several Cabinet ministers and the Prince of Wales. The London Museum is now housed there.

Roland Knoedler Goes to Paris

Roland F. Knoedler sailed on April 2 on the French liner *Paris* for France to spend the summer in Paris. He will direct the Paris house of M. Knoedler & Co.

BESNARD HAS TWO SHOWS IN NEW YORK

His Paintings and Etchings Are Representative of Academicism Tempered by Impressionism

Greatest news interest attaches this week to the two exhibitions of the work of Paul Albert Besnard, the distinguished French painter who is in America as a juror for the Carnegie International—his paintings at Knoedler's and his etchings at Keppel's. The latter exhibition does justice to the great reputation of M. Besnard because it is thoroughly representative, while the paintings, with a few rare exceptions, are not his best. One gets the impression from a survey of the walls of the big gallery at Knoedler's that the artist was obliged to "fill in" with whatever he could find in his studio.

However, there are enough typical Besnards in the exhibition to give the art world of America a good idea of the best that exists in present day French academic art. M. Besnard is thoroughly traditional, a legitimate exemplar of an unbroken line. He is a decorative painter who is a logical descendent of Le Seur, Delacroix and Dechamps. His first ideals (the artist is now in his seventy-third year) were thoroughly academic, but he came under the influence of Impressionism and put more light and color in his compositions than did his confrères. But they afterwards caught up with him, in a measure, so that now he is thoroughly representative of French academicism as it exists—the old tradition tempered by the Impressionism that enlightened it some twenty or thirty years ago.

Besnard's paintings are pictorial and picturesque, and are neither old nor new. The outstanding picture at Knoedler's is the one given the place of honor at the end of the room—"La robe verte," a bonneted young woman standing with one foot forward and holding, far to one side so as not to obscure her own charms, a large bunch of long stemmed roses. It is a work brilliant in color, flawless in technique, vigorous in action—a masterpiece of academicism. It speaks as of the Salon.

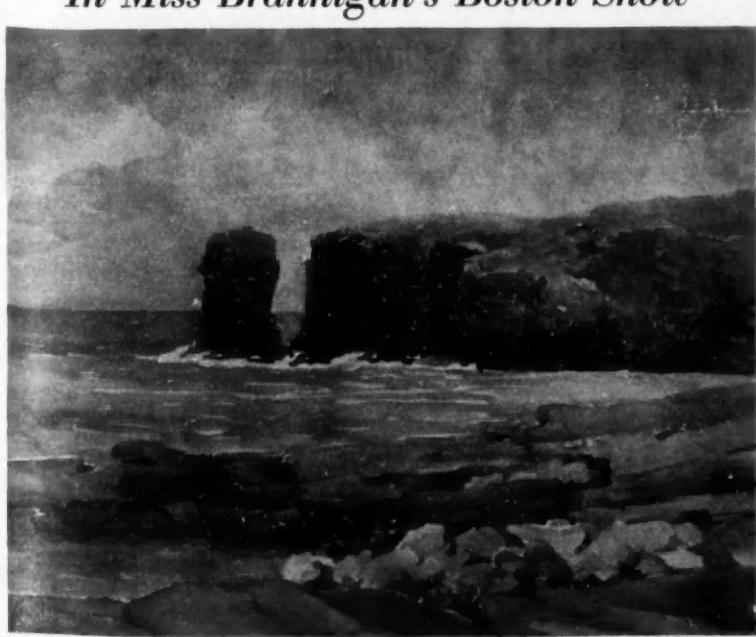
The nudes probably touch the high point of the exhibition, and of Besnard's art. The "Sous des Saules," loaned by Carnegie Institute, is brilliant with its reds, greens and yellows. "Prés d'un Lac," a nude standing in full sunlight at the border of a lake, is even more arresting. This work has just been purchased by the Art Institute of Chicago. "Le bain romain" has gentler sunshine, the kind that floods a Roman bath, and it illuminates the flesh of a young woman. "Une rencontre sur l'Atlas" harks back to Dechamps, with its two Berber chieftains on spiraled mounts meeting on a snow-covered mountain road at the edge of a precipice.

Despite the fact that Besnard is famous as a portraitist, there is only one of this sort in the exhibition.

Collector Acquires a



"MY STREAM"
Recently sold by the Gras



"DOWNPATRICK CLIFFS"
In the artist's exhibition of water colors at the Doll & Richards Gallery in Boston, April 9-32. This painting was in the exhibition of the Washington Water Color Club, at the Corcoran Gallery. In the present exhibition are also shown some miniatures of gardens previously shown in Philadelphia and New York

By GLADYS BRANNIGAN

ENGLISH FRENCH DUTCH GERMAN

OLD SILVERXVIIIth Century Enamelled Gold Boxes
and Miniatures

Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

P. & D. COLNAGHI & CO.
(ESTABLISHED 1760)

BY APPOINTMENT

Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

GALLERIES
144-145-146. NEW BOND ST.
LONDON, W. 1.

Cable Address. Colnaghi, London

**The Morant Gallery
of
OLD MASTERS**Early Italian and Flemish
Primitives and 17th Century
Dutch Masters

33, Duke St., St. James's, London, S.W. 1.

The Fine Art Society, Ltd.PAINTINGS and WATER COLOURS by
LEADING BRITISH ARTISTSPublishers of the Etchings by
BRANGWIN, STRANG, SEYMOUR HADEN
Also Etchings by ZORN, etc.

148 NEW BOND ST. LONDON, W. 1.

Arthur Greatorex, Ltd
Etchings, Mezzotints, DrawingsPublishers of Etchings by
AUSTEN, CAIN, ROBERTSON, WARLOW, etc.
14 Grafton St., Bond St., London, W. 1.**VISITORS to LONDON**

in this, the year of The British Empire Exhibition, should not fail to visit the Galleries of the

EMPIRE PICTURE DEALING SYNDICATE, LTD.

At 11, OLD BOND STREET, W.

where they will find a most interesting collection of Old Masters, at prices ranging from £5 to £50 maximum.

These pictures have been obtained principally from private sources and are of wide range and excellent quality—Dutch, French, Spanish and British Schools.

J. Goudstikker
KALVERSTRAAT 73—AMSTERDAM

FOUNDED 1845

Pictures of All Periods

CABLE: GOUDSTIKKER, AMSTERDAM

Established Fifty Years

Newcomb Macklin & Co.

PICTURE FRAME MAKERS

233 Fifth Ave., New York

DISTINGUISHED

Modern HAND CARVED DESIGNS

ANTIQUE REPRODUCTIONS

SUPERIOR TONES AND FINISHES

Extremely Moderate Prices

STOCK FRAMES

FOR OIL PAINTINGS

ALWAYS ON HAND IN ALL REGULAR SIZES FOR IMMEDIATE DELIVERY

MAIL ORDERS

Receive Prompt Individual Attention

George A. McCoy, Manager

Catalogues Sent Upon Request

Art Gallery and Work Shop

State & Kinzie Sts. Chicago, Ill.

**THOMAS AGNEW
& SONS****PICTURES and DRAWINGS**

BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

PARIS: 22 PLACE VENDOME

MANCHESTER: 14 EXCHANGE STREET

The Bachstitz Gallery**HIGH CLASS PAINTINGS**

of the Dutch, Italian, French, English and Spanish

OLD MASTERS

Egyptian, Greek, Roman and other Antiquities

Mohammedan Works of Art Ancient TapestriesTHE HAGUE, HOLLAND, Surinamestraat 11
Berlin: Tiergartenstrasse 8Representative in America,
Mr. P. Jackson Higgs,
11 East 5th Street, New York.

MR. LEONARD PARTRIDGE begs to announce that he has entered into partnership with MR. BASIL DIGHTON and they have taken over the stock of Basil Dighton Ltd. on such terms that they can in many cases quote prices below costs.

BASIL DIGHTON
3, Savile Row, London, W. 1.**CHARLES YOUNG
ANTIQUES
Works of Art**

107, Wigmore St., London, W. 1.

Williams & Sutch

(Late W. Lawson Peacock & Co.)

Old and Modern Pictures

The United Art Galleries

32a, Old Bond Street, London, W. 1

RARE STAMPS

of British Colonies are my Specialty. I hold an exceptionally fine stock. Prices are very reasonable.

Selections willingly sent on approval.

T. ALLEN

"Craigard" Blake Hall Rd., Wanstead London, E. II., England

LEGGATT BROTHERS

By appointment to H. M. King George V, His late Majesty King Edward VII and Queen Victoria

Pictures, Drawings & Engravings

30, ST. JAMES'S ST., LONDON, S. W. 1

HENRY J. BROWN
(Late W. Lawson Peacock & Co.)

Paintings, Drawings, Pastels

THE RAEBURN GALLERY

48 Duke Street, St. James's, London, S. W. 1

Cable Address: Collective, Piccy, London

Old Masters

of the

Early English School, Primitives of the Italian and Flemish Schools and 17th Century Dutch Paintings

Exceptional opportunities of making private purchase from historic and family Collections of Genuine Examples by the Chief Masters in the above Schools can be afforded to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.

Paintings by Gasparo

There are few religious paintings by artists of today that have the conviction and reverence of the pictures by the young Italian artist, Oronzo Gasparo, which are shown at the School of Design and Liberal Arts. While he is evidently profoundly under the influence of the Primitives, there is no single ele-



'Against the Light'

MILCH GALLERIES Announces an Exhibition of FIGURE PAINTINGS by LOUIS RITMAN

April 7th—19th

108 West 57th Street

NEW YORK

BESNARD IS AGAINST ART IN THE CABINET

Director of the Ecole des Beaux Arts in Paris, Here as Carnegie Juror, Opposes Official Art

Paul Albert Besnard, director of the Ecole des Beaux Arts, in Paris, formerly director of the French Academy in Rome, and generally regarded as a most academic Academician, advises the United States not to have a Department of Fine Arts.

"Art should be free," said M. Besnard upon his arrival in New York, "The best results do not follow governmental supervision or interference in the fine arts. The greatest artists in the world's history developed independently of official aid. The government-controlled theatres in France? Well, I will not say, because that is outside my sphere."

"You say you have heard such theatres referred to as being examples of the stifling influence of official direction in the fine arts. So have I, but I cannot speak with authority on that subject. What I do believe is that you will make a mistake in this country if you create a ministry of fine arts at Washington."

M. Besnard, with A. J. Munnings, the English painter, arrived on the *Berengaria* and spent three days in New York prior to their departure for Pittsburgh, where they will constitute the foreign membership of the jury of award for the next International. They were met by Director Saint-Gaudens of the art department of the Carnegie Institute. M. Besnard was given a reception Sunday afternoon at the Knoedler Galleries where an exhibition of his paintings was opened.

Mme. Besnard, who accompanied her husband, is a sculptor and the daughter of a sculptor, while her husband is a painter. She delivered a lecture at Carnegie Institute Tuesday evening on "The Continuity of Art on the Globe Since the First Appearance of Man." She speaks good English, while her husband's knowledge of the English language is comparatively slight.

"M. Besnard is essentially liberal in his views," said she in speaking for him at the Biltmore Hotel. "He conducted an exhibition of modern art at the Tuilleries, although as the director of the Ecole des Beaux Arts he promotes classic ideals in art. This extract from my speech expresses both his views and mine," and she read the following, while M. Besnard, who understands English well enough to follow an address on art, nodded his head in approval:

"Art, like life itself, of which it is the mirror, is in perpetual evolution, but remember, evolution is reached in the world by the slow progress of years, and art follows almost step by step the course of life. Revolutions, murderous wars, may for a time unsettle art as they do humanity. They are convulsions of the globe to be compared with floods, historical deluges and earthquakes. But when civilization is not completely destroyed by these plagues, tradition soon reappears to renew or to bind more strongly the links of the intellectual chain—the chain on which depends the progress and even the continuity of civilization—the chain that propagates art

from the first link to the last.

"However, the moral and material crisis we are going through, consecutive on the honors of the war, a crisis that is prolonging itself almost everywhere, has its repercussion in art. This repercussion threatens to overthrow the aim of art, which is to wake up the sentiment of ideality, to surround us with harmony, to set up the character of individual and general beauty of beings and nature, to be a joy to the eyes and more so to the mind. At present a minority of artists, probably disturbed by the recent earthquake that shook humanity to its roots, seem to despise tradition and, desirous of going by themselves quicker than life, drop out of it altogether.

"One must not be surprised at the failure of such an endeavor in which no man's power could succeed. This transient illusion had no doubt its good side as almost everything on earth has; it destroyed in art what was not worth keeping; it showed that if these despisers of tradition were uprooted by going too fast, there were behind them other artists that on the contrary were too deeply rooted in the past. Destruction, alas! is too often in life the very basis of construction, and one may expect to see some day, and perhaps very soon, some of those artists who have torn themselves from the past, return to tradition as a child returns to its parents, as the Prodigal son returned to his home."

M. Besnard approves the suggestion recently made by Dr. Valentiner that a rotary show of American pictures be given in Europe.

Mr. Munnings, the English painter, likes to paint hunting scenes and persons and personages connected with the chase. The Prince of Wales is among those who have sat to him. While M. Besnard has been in the United States before Mr. Munnings has not, and he spent part of his first day in New York in going to the Metropolitan Museum. "I was much impressed by Winslow Homer's work in particular among the pictures by Americans," he said. "His work has both forcefulness and soul, and that thing so hard to define—national spirit. By Jove, he gets you, with his vivid paintings of the rugged sea coast. What other painters do I like over here? Well, say now, give a man a chance to look about a bit. We saw the Sargent show today. Now, there's a painter that does great work and never comes a cropper. I like your hospitality and your quick ways of doing things. For instance a Mr. Prince whom I met on the boat, a great hunter and sportsman, who lives in Boston or near it, said he wanted me to paint him and his wife and all his family and his horses. I told him there should be a gray horse in any picture where a hunting scene is portrayed, to give a bit of color, you know, or contrast, and he hadn't a gray horse in any American stable, but he had one in France somewhere, and do you know he wirelessed a message to send that horse by fast steamer to the States so that I could put him in a picture? I call that doing things, and I'll take delight in painting his picture."

M. Besnard is essentially liberal in his views," said she in speaking for him at the Biltmore Hotel. "He conducted an exhibition of modern art at the Tuilleries, although as the director of the Ecole des Beaux Arts he promotes classic ideals in art. This extract from my speech expresses both his views and mine," and she read the following, while M. Besnard, who understands English well enough to follow an address on art, nodded his head in approval:

"Art, like life itself, of which it is the mirror, is in perpetual evolution, but remember, evolution is reached in the world by the slow progress of years, and art follows almost step by step the course of life. Revolutions, murderous wars, may for a time unsettle art as they do humanity. They are convulsions of the globe to be compared with floods, historical deluges and earthquakes. But when civilization is not completely destroyed by these plagues, tradition soon reappears to renew or to bind more strongly the links of the intellectual chain—the chain on which depends the progress and even the continuity of civilization—the chain that propagates art

George Biddle to Wed Miss Moore
The engagement is announced of George Biddle, painter, who is best known for his water colors of the South Sea Islands, and Miss Grace Moore, the leading singer in the Music Box Revue.

HARMAN & LAMBERT

Established in Coventry Street
During Three Centuries



BY APPOINTMENT

DEALERS IN ANTIQUE
SILVER
JEWELLERY
OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. 1.

DUVEEN BROTHERS

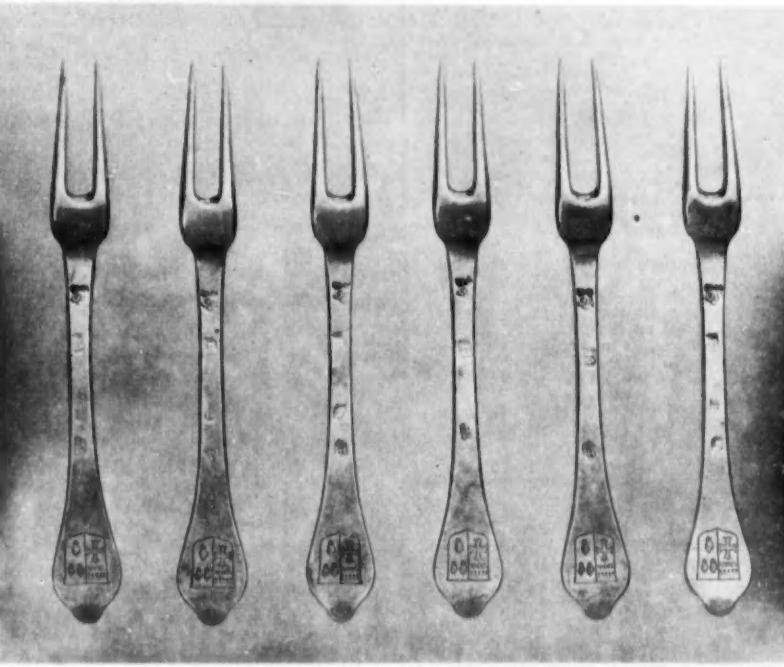
PAINTINGS
TAPESTRIES

PORCELAINS
OBJETS D'ART

PARIS

NEW YORK

A Rare Set of Two-Pronged Forks



This set of six two-pronged forks is dated 1701, and is the work of Henry Green, who was entered as silversmith in 1700. It is reproduced by courtesy of Messrs. Harman & Lambert, Bond Street, London.

A PICTURE RENAMED FOR POLITIC REASON

"Glittering Prizes," So Titled by Nevinson as a Satire on Lord Birkenhead, Shorn of Its Name

LONDON—C. R. W. Nevinson has been enjoying as usual the big press boom that somehow always seems to accompany any activity on his part. His exhibition at the Leicester Galleries opened a few days ago and immediately every paper got busy conjecturing what he might mean or might not mean by various allegorical works included on the walls.

Already there has been political controversy over a picture which in the first instance was named "Glittering Prizes" in cynical illustration of the speech made by ex-Lord Chancellor Birkenhead, in which he spoke of the "glittering prizes which the world continues to offer to stout arms and sharp swords." The picture in question represented these as the horrors of the battlefield, the tortures of the dying, and the terrors of the trapped.

The name of the work, on the request of the Earl of Birkenhead, has now been altered and figures as one of a triad of "Peace" satires, the other two dealing with discharged soldiers singing for pennies, and a profiteer and his wife making a vulgar display of wealth in a theatre box.

Nevinson never tires of expressing forcibly his bitterness and disgust with the high moral rhetoric which seeks to camouflage the ugly sordidness of warfare, and if he continues to address himself to this theme, the profound realization of its significance justifies the reiteration. There is little in the later work of this artist of that abstract quality that characterized the earlier output and he is turning to the interpretation of nature as suggested by the Thames between the London bridges and the stretches of forestland and farm meadow not far distant from town. His portrait studios are a little lacking in repose and sometimes convey in a very fixed and static manner an expression which should have been suggested as momentary.

—L. G.-S.

Melchers Heads New Society

At the annual meeting of the New Society of Artists Gari Melchers was elected chairman; Gifford Beal, vice-chairman; Edmond Quinn, treasurer; Albert Stern, secretary. For the executive committee the following were chosen: Paul Dougherty, John Flanagan, William M. Glackens, Joseph Pennell and Mahonri Young.

LITTLE ROCK WANTS A MUSEUM OF ART

Mass Meeting Held in Arkansas Capital to Increase Interest After a Successful Exhibition

LITTLE ROCK, Ark.—George B. Rose, former Governor George W. Donaghey, Mayor Brickhouse and others spoke at the mass meeting held in the art gallery on the fourth floor of the county courthouse by the Fine Arts Club of Little Rock, in the interest of a city art museum.

The proposal to erect such a gallery is the result of a plan which has been sponsored by the local Fine Arts Club for the past several years. The club has sought to create an interest in art by bringing an exhibit of paintings each year.

A recent exhibition gave great impetus to the movement for a museum. The work of forty Southern artists together with a collection of paintings by 150 other artists of note was shown for ten days under the auspices of the fine arts club. The group by Southern artists was lent by the Southern States Art League. It was sent out under the auspices of the Nicholson Art League and the Fine Arts Society of East Tennessee.

Christy's "Mrs. Coolidge" to Be Given to Nation by a Sorority

Howard Chandler Christy's standing portrait of Mrs. Coolidge, wife of President Coolidge, one of the two that he painted in the White House recently, has been purchased by the Pi Beta Phi sorority. It will be presented to the White House by that organization on April 11, in the course of the convention of the Eastern conference. Mrs. Coolidge, who joined this sorority while she was at the University of Vermont, will give a reception for the members.

Christy's portrait represents the President's wife standing outdoors in a wine-red gown with a white Russian wolfhound by her side, the south portico of the White House and its gardens showing in the background. His other portrait of Mrs. Coolidge depicts her seated in half length and wearing the white satin gown she had worn at the first official reception of President Coolidge.

Students Travel to See Art

WASHINGTON—The Promoters' Club, art students of George Washington University, are making excursions to New York, Baltimore and Philadelphia on different days, studying the galleries and collections in those cities.

DAVIES, TURNER & CO.

Established 1870
39 Pearl Street, New York City

Facilitate Foreign Shipments

Works of Art, Antiques, Paintings and General Merchandise promptly dispatched and cleared. Our offices in all parts of the world enable prompt and effective results.

Ask the Advertisers in this Paper About Our Service

Foreign Freight Contractors and Forwarders, Freight Brokers, Marine Insurance, Customs Brokers, Storage.

Phone Bowling Green 7960 Cable Address Spedition

BOLSHEVISM BALKS AT BOLSHEVIST ART

A Cube on Top of a Pile of Machinery, Representing Lenin, Is Rejected by Petrograd Judges

PETROGRAD, Friday—Bolshevism has balked at Bolshevik art in honoring the memory of Nikolai Lenin, and the cubist monument of the dead leader, designed by M. Malevich, exponent of Soviet ideas in art, has been rejected.

Malevich who, like all other Bolshevik artists, has been working to express the greatness of Lenin in a model for his monument, proudly exhibited a huge pedestal composed of a mass of agricultural and industrial tools and machinery. On top of the pile was the "figure" of Lenin—a simple cube without insignia.

"But where's Lenin?" the artist was asked. With an injured air he pointed to the cube. Anybody could see that if they had a soul, he added. But the judges without hesitation turned down the work of art. There must be a real figure of Lenin, they reason, if the single-minded peasant is to be inspired.

The sculptor Charlamov has produced a figure of Lenin as a helmsman bearing the rudder to the left. Karl Marx stands in front of him, pointing the way. The sculptor suggests the Nikolai bridge spanning the Neva as the location of his work if accepted.

Sinaiski, another sculptor, has designed a mass of machinery in the centre of which appears a figure of Lenin. His idea is to have the monument constructed on such a grand scale that it will overtake the surrounding buildings of Petrograd, now renamed Leningrad after the dead leader. Charlamov's work thus far has received the most favor.

A Unique Opportunity

offered to

Amateurs and Collectors

An OIL PAINTING by

TITIAN

1477-1576—Venice

From the collection of a private European owner

for sale

Interested Collectors can have full particulars on applying to:

O.F.1235 Z. Orell Fussli-Annoncen,
Zurich, Switzerland

HOWARD YOUNG GALLERIES

National Association of Portrait Painters

April 1-15 inclusive

634 Fifth Avenue
opposite St. Patrick's Cathedral
NEW YORK

HALFORD ART SELLS FOR \$178,435 TOTAL

Five-Days' Sale at Clarke Galleries Disposes of Many Objects—Barye's "La Guerre," \$12,900

The five-day sale at the Clarke Galleries of the Julian A. Halford collection realized \$178,435. On the final day, March 29, the sales amounted to \$125,659. Furniture and art objects, ranging from the XVIth century to the XIXth were sold.

The highest price, \$12,900, was paid by Lewis Simmons for a bronze allegorical group by Barye, "La Guerre." It shows the God of War seated on a recumbent horse, crowned with laurel and drawing his sword from its scabbard. A youthful herald blowing a trumpet stands at his side. It was made from one of the four original pieces cut in stone, now at the Louvre, which typify War, Peace, Force and Order.

Arthur Blackburn, of London, paid \$4,000 for an Italian rose-pointed bed cover, given by Queen Anne of England to one of her maids-in-waiting when the maid married into the Hodgeson-Nicoll family, then resident at Copt Hall. It is mounted over rich green Louis XIV damask.

Benjamin Moore paid \$3,000 for a dozen Queen Anne side chairs.

Mrs. B. G. Taskus bought a Chippendale and needlework sofa, the seat, back and arms done in all-over pattern in gros and petit point on a rich king's-blue ground and with carved mahogany legs, for \$2,500. Irving Blumenthal paid \$1,100 for a set of eight eighteenth century Queen Anne style English chairs.

W. A. Smyth, agent, paid \$1,500 for an old Queen Anne four-fold needlework screen.

Benjamin Davis paid \$2,475 for a set of nine carved walnut Regence chairs with serpentine aprons and cabriole legs.

C. T. CHAPMAN'S COLLECTION Anderson Galleries, March 26 and 27—Examples of maritime art, including prints and paintings, ancient and modern, from the collection of Carlton T. Chapman, N. A. Total, \$45,770. The more important items:

79—Ship's figurehead, "Columbia"; Mme. E. Nadelman \$360

85—Ship's figurehead, "Harlequin"; Miss H. Counihan \$455

86—Carved and decorated ship's sternpiece; American 1825; order \$435

91—An XVIII century East Indianman; H. P. Rogers \$480

92—"The French Fleet bringing the army of Rochambeau" by Carlton T. Chapman; George F. Harding \$440

107—"In the Days of Nelson," by C. T. Chapman; order \$725

112—"Battle Between the French and English Fleets of Malaga," by Peter Monomey; O. J. Peters \$425

202—"Landing of William of Orange at Torby," 1688, by Peter Monomey; H. W. Starr \$375

205—"George IV Embarking at Kingston, on the 3d of Sept. 1821," by J. Haverty; B. C. Macy \$350

206—"British Ships of the Line in Fleet," by Carlton T. Chapman; C. T. Carroll \$450

209—"Fresh Breeze off Whitby" by James Wilson Carmichael; George F. Harding \$380

211—"The Situation of H.M.S. Royal Charles," by Isaac Sailmaker; H. L. Pratt \$400

212—"The Dutch Sailing Fleet in the Arctic," by Abraham Storck; George F. Harding \$410

213—English Admiralty Yacht of the XVII century, by William Van De Velde, Jr.; Miss H. Counihan \$340

215—Dutch Man-of-War off the Scheldt; by William Van De Velde, Jr.; George Durand \$550

218—Dutch Admiralty Yacht Mary, early Charles II period; Fred J. Peters \$2,750

219—Man-of-War, *Le Neptune*, 60 guns, French, 1750; F. T. Bedford \$950

221—Dutch corvette, 18 guns; Fred J. Peters \$2,750

225—Man-of-War Jersey, English, 1765; Standard Oil Company of New York \$1,800

228—XVII century English caravel, constructed entirely of silver; Miss H. Counihan, agent \$6,400

232—Fifty-gun frigate, American period of 1812; H. L. Pratt \$800

238—First-rate ship of the line, *Royal Sovereign*, 144 guns; Mrs. J. A. Farrell \$2,500

239—The Spanish galleon *Casa Fuca*, Miss H. Counihan \$6,400

240—Forty-four gun frigate Peacock, English, 1777; H. L. Pratt \$2,000

THE DABISSI COLLECTION American Art Association, March 28th and 29th.—Furniture and other art objects from the collection of Joseph Dabissi. Total, \$46,955. The more important items:

79—Forged iron jardinière, Florentine, XVII century; Mrs. James B. Duke \$260

80—Forged iron jardinière, Florentine XVII century (similar to preceding); Mrs. James B. Duke \$260

FEARON

PAINTINGS AND DRAWINGS
By the Old and Modern Masters

SCULPTURE BY JO DAVIDSON

GALLERIES INCORPORATED

25 West 54th Street

Established 1846

M. KNOEDLER & CO.
556-558 Fifth Avenue, New York

Exhibition of Paintings
by ALBERT BESNARD

March 31st—April 12th

15 Old Bond Street
LONDON

17 Place Vendome
PARIS

MASTERS' DRAWINGS IN SOTHEBY'S SALE

Titian, Mantegna, Rembrandt, Veronese and Others are Represented in the G. L. Collection

LONDON—May 13 has been fixed at this salesroom for the disposal of a remarkable collection of drawings (being the first portion of the G. L. Collection), consisting mainly of early drawings of the Italian school. Specially worthy of note are the study by Mantegna of an angel's head, a pen-and-bistre drawing by Titian of "The Entombment" and one of a "Concert Champêtre" by Pordenone. Some fine Rembrandt, Rubens and early Veronese drawings are also included, all of which are important examples.

April sales at Sotheby's include on the 10th and 11th the sale of valuable printed books, autograph letters, historical documents and playbills from the collections of the Duke of Devonshire and others, and on the 14th and 15th of books and illuminated and other manuscripts belonging to Lord Northbourne and others.

Of especial interest is the manuscript on vellum of Josephus, embellished with twenty-five large miniatures, relating to Jewish history and carried out in the French style prevalent in the XVth century. A perfect specimen of Lyons binding, dated 1625, is being sold, as probably that proper to the dedication copy of Mason's "Vindicia Ecclesiae Anglicanae," given to King James I.

"The Complete Angler" bound by Gosden and authenticated by the signature impressed inside by the binder as well sold at high figures. The highest, 65,000

GOLDSCHMIDT GALLERIES INC.

OLD WORKS OF ART
PAINTINGS BY OLD MASTERS

673 FIFTH AVENUE, NEW YORK

[ENTRANCE IN 53d STREET]

FRANKFORT-ON-MAIN
KAIERSTRASSE 15

BERLIN. W.
VICTORIASTRASSE 35

as on one of the medals, has also a note in pencil on the fly-leaf in Gosden's handwriting. Only twenty-five copies were similarly bound and illustrated. Metal portraits of Walton and Cotton are let in as centerpieces to each side and the metal corners are in the form of fish-baskets and other fishing impedimenta.

—L. G.-S.

Collection Turned Down by

Museum Brings 586,176 Francs

PARIS—At the auction rooms of Me. Lair Dubreuil there was an important sale of antique pictures, mainly primitives, and art objects and curiosities. These objects belonged to Mme. Thomson, an American resident of Paris who had presented them to the Metropolitan Museum in New York, and which declined the gift.

The total of this sale reached the un-hoped for figure of 586,176 francs. Paintings, art objects, and tapestries were

impressed inside by the binder as well sold at high figures. The highest, 65,000 francs, was realized for a small panel, presumably a portrait of Jeanne D'Albret attributed to Jean Clouet, for which 40,000 francs had been asked. Another panel of the school of Mantegna, "The Virgin in the White Veil," sold to M. de Vasdaz at 33,000 francs. Among other primitives, a panel for a caisson, of the school of Botticelli, went for 20,000 francs to M. Lazarus.

Among the other sales was "A Crowd in a Park," of the school of Watteau, sold to M. Aubry for 20,000 francs. Fantin-Latour's "Infancy of Christ" was purchased by M. Terrisse for 22,500 francs.

Britwell Court Library Sold

LONDON—Purchases by Dr. A. S. W. Rosenbach at the sale of the Britwell Court library included Henry Constable's "Diana; the Praises of His Mistress, in Certaine Sweete Sonnets," printed in London in 1592. The price was £2,700. The total of the first two days of the sale at Sotheby's was £27,400.

IMPORTANT ART EVENT at the

AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET

An Assemblage of Great Importance and Rarity

On Exhibition April 5th Until Dates of Sale

On the Afternoons of April 10, 11 and 12 at 2:15 O'Clock

THE MAGNIFICENT BENGUIAT COLLECTION

GOTHIC and Renaissance Tapestries in the Weaves of Arras Brussels, Vieux Paris, Beauvais, Aubusson and Felatin, including a number enriched with gold and silver; Italian, Spanish, French and English XVIth, XVIIth and XVIIIth Century Velvets and Embroideries, resplendent Cloth of Gold Brocades and Brocatelles Greek and Venetian Laces; Royal Palace Needlework Suite

Mainly acquired by Vitall and Leopold Benguiat, experts of Paris and New York, from their brother David Benguiat, eminent connoisseur of London, now retired.

Illustrated Catalogue Mailed on Receipt of Two Dollars

The Sales Will Be Conducted by Mr. Otto Bernet and Mr. Hiram H. Parke

AMERICAN ART ASSOCIATION, INC.

MANAGERS



Edouard JonasExpert to the French Court
of Appeal**OLD PAINTINGS
and
WORKS of ART**

3 Place Vendome, Paris

J. CHARPENTIER**OLD PICTURES
WORKS OF ART**

76 FAUBOURG ST. HONORE, PARIS

E. LARCADEArt Objects of High Antiquity
140 Faubourg St. Honore - 17 Place Vendome

PARIS

M. & R. STORA

Italian Maiolica

Hispano-Moresque Pottery

Gothic & Renaissance Old Tapestries
Paris, 32 bis Boulevard Haussmann**J. FERAL**
Ancient Paintings7 RUE ST. GEORGES
PARIS**H. FIQUET & CO.**

Modern Masters

88, Avenue Malakoff, PARIS

CHARLES POTTIERPacker and Shipping Agent
14, Rue Gaillon, ParisPacker for the Metropolitan Museum,
New York**COMPAGNIE DE LA
CHINE ET DES INDES**
14, rue de Castiglione
PARIS
CHINESE WORKS OF ART**LE GOUPY**Rare Prints
Drawings—Paintings

5, Boulevard de la Madeleine, Paris

Richard Owen
15 Quai Voltaire
PARIS
Old Master Drawings**Ed. SAGOT**
Rare Prints
Rue de Chateaudun, 39 Bis, Paris*A Blakelock Moonlight in Chicago*

"MOONLIGHT" By RALPH ALBERT BLAKELOCK
Recently acquired by the Anderson Galleries of Chicago

**NATIONAL ACADEMY
PLANS A CENTENARY****Two Retrospective Exhibitions to
Be Held to Celebrate Its One
Hundred Years of Existence**

To celebrate the hundredth anniversary of its founding in 1825 the National Academy of Design is planning to hold two retrospective exhibitions in the Fine Arts building next year. These will be made up exclusively of the work of Academicians and Associates, both living and dead, since the Academy began its career. Details of the two exhibitions have not been worked out completely as yet but the general scheme of the two shows is that the first one will be devoted to exhibiting the work of men who were admitted to membership up to 1875, when the Academy was fifty years old, and the second show to those elected since, but this point of division is not definitely settled as yet.

In the case of living men each Academician or Associate will be asked to send to the second show the work that he considers his best, and it is thought now that this may include anything done within the past ten years, although this is tentative at the present time. Deceased members will be represented by the best work the Academy committee can obtain, either from the permanent collection of the institution or by loan.

The so-called "diploma" works, presented to the Academy by each member on his election, may be drawn on to furnish representative pictures or sculptures. The institution possesses some notable works in this group, particularly by Samuel F. B. Morse, Charles L. Elliott and Asher B. Durand among the early members, and by Robert L. Blum, Alexander T. Van Lear, Robert Reid and Robert Henri. The exhibitions can also draw upon men in the "Honorary Members" class which existed up to 1862, and included artists living outside of New York city. Such artists were then negligible for regular membership. Among such are Gilbert Stuart, Thomas Sully, Washington Allston, J. J. Audubon, Thomas Birch, Thomas Crawford, sculptor; Sir Thomas Lawrence, Sir Charles Eastlake, Paul Delaroche, Horatio Greenough, sculptor; E. J. H. Vernet, and Thorwaldsen, sculptor.

The oldest of living Academicians, from the viewpoint of election to membership, who may be included in one of these retrospective exhibitions is W. P. W. Dana, who lives in England and who became an Academician in 1863. Others of long standing, with the dates of their election, are: Frederic A. Bridgman, 1881; Edwin H. Blashfield, 1888; Thomas W. Dewing, 1883; Hamilton Hamilton, 1889; H. Bolton Jones, 1883; George H. Yewell, 1880; Thomas Moran, 1884; John S. Sargent, 1897; Louis C. Tiffany, 1880, and Harry W. Watrous, 1895. Herbert Adams leads the living sculptors in length of years as an Academician, having been elected in 1899.

It is hoped to make the first of these shows, at least, a national event opened by the President of the United States and with the Governor of the state and the Mayor present. The National Academy of Design was a local institution for many years but now twenty-nine states and fifteen foreign countries are represented in its membership. Although the Pennsylvania Academy of the Fine Arts is an older organization, yet the National Academy is the oldest art society in the United States that always has been directed solely by artists.

As a feature of the preparations for the centenary the Academy has re-created two classes of fellowships, which were resolved out of existence in 1909. These include "Fellows in Perpetuity" and "Fellows for Life," the fee for membership in the first class being \$500 and for the second \$100.

**PLATT WILL DESIGN
NATIONAL GALLERY****Architect of the Freer Gallery
Chosen by Regents of the Smithsonian—Congress Soon to Act**

WASHINGTON—Charles A. Platt, New York architect, has been selected by the board of regents of the Smithsonian Institution to design the proposed National Gallery of Art building. Mr. Platt designed the Freer Gallery, and also the gallery to be constructed in Wilkesbarre, Pa.

The preparation of the architect's design has been made possible through the contribution of funds by private individuals interested in the project, and accepted by the Smithsonian Institution, which is custodian of the National Gallery. The site for the building has already been set aside by act of Congress in the great parkway stretching south of Pennsylvania Ave. from the Capitol to the Washington Monument and the Mall. It remains now to obtain funds for the building itself. Mr. Platt was in Washington recently in consultation with the secretary of the Smithsonian, Charles D. Walcott, and members of the commission about the plans. He went over the site, which is about 580 feet long by 320 wide.

His conception of the proposed National Gallery building so far developed—and it must be said that it is merely a preliminary conception—looks to the erection of a building containing a basement and first and second floors, with the main galleries for the exhibition of paintings on the second floor, where a light from overhead may be obtained. Mr. Platt will give consideration to the architecture of other fine buildings now in the Mall, with an idea to harmonizing as far as possible the style of the architecture of the National Gallery. In order to acquaint himself with the latest developments in the exhibition of art works in Europe and to view again the galleries of Rome, Florence, Paris, London and other foreign cities, he will go to Europe in May.

Granite, the most enduring stone, will probably be used in the construction of the exterior walls. The material was used for the Freer Gallery and also in the Natural History building, and the new buildings of the Smithsonian group.

The value of gifts to the National Gallery of Art today is \$5,000,000. But bequests and gifts to the gallery have come practically to a standstill because there is no adequate place to show objects of art. Senator Bert M. Fernald, of Maine, chairman of the Senate committee on public buildings and grounds is strongly backing the proposal of President Coolidge that Congress authorize an appropriation of \$50,000,000 to be expended in Washington for public buildings over a period of ten years. And Senator Fernald believes also the building program should include a home for the National Gallery of Art. A concrete proposal for the government's building plan is contained in a bill recently introduced in the Senate by Senator Smoot of Utah. It has been estimated by officials that it would be possible to construct a building—possibly a wing of the final home of the gallery—for \$1,000,000.

Art Willed to Munich Gallery

MUNICH—Through the will of Herr Voetter the Neue Pinakothek has come into possession of his collection of paintings, comprising fine examples of the XIXth century school of Munich. The most prominent are a landscape by Bürkel, two pictures by Spitzweg, a view of Porta Capuana in Rome by Robert Schleich, a sheep picture by Zügel, Friedrich Voltz's "Cow at the Pond," genre paintings by Wilhelm Diez, Mathias Schmid, Defregger and Ernst Zimmermann, and portraits are by Hugo Kaufmann and Lenbach.

H. Douglas Curry & Co.

ANTIQUES—WORKS OF ART

33 EAST 57TH STREET — NEW YORK

TELEPHONE PLAZA 7435

**LOWELL CELEBRATES
AT WHISTLER HOUSE**

Centenary of the Home in Which
the Painter Was Born is Observed by a Candlelight Fête

LOWELL—Although Whistler "refused to be born in Lowell," that fact did not keep Lowell from celebrating the centenary of the Whistler house.

Portraits of men and women who were prominent in the early history of Lowell were hung at the Whistler house for the candlelight fete which took place March 28 in commemoration of the 100th anniversary of the building of the house.

A very dignified collection of likenesses of ancestors of the present generation of Lowell people has been secured through the generosity and public spirit of their owners. This exhibition will continue at the house for two weeks, and a representative of the Art Association expresses the hope that it will be visited by many young people as well as older persons.

The Whistler house was built for occupancy by Paul Moody, woolen manufacturer. Mr. Moody died young and the house passed into possession of George W. Brownell, who occupied it until it was turned over in 1833 to Major George Washington Whistler, whom Kirk Boott had brought to Lowell to superintend the machine shop and especially to introduce there the manufacture of locomotives.

During the Whistler's three years of residence in the house, the artist, James McNeill Whistler, and his brother, Dr. William Whistler, were born. In the forties the son-in-law of Mr. Brownell, James Bicheno Francis, world famous hydraulic engineer, who had been brought to Lowell by Major Whistler, moved into the house and there lived until 1870. Since then the ownerships have not been historically important, down to the acquisition of the house by the Lowell Art Association.

With a view to producing on the walls an assemblage of portraits that would be in character with the gathering of costumed participants in the candlelight fete, the exhibition committee obtained a number of portrayed personages who might have been present at a gathering to welcome the Whistler family to Lowell. Only reproductions could be obtained of Major Whistler himself and his gracious wife, the latter of whom has been depicted by her son in one of the most celebrated paintings of modern times.

The candlelight ball and accompanying whist and mah jong tables were arranged by committees of the Art Association. Mrs. Joseph A. Nesmith, Mrs. Joseph Talbot and Mrs. Frederick A. Wood were the executive committee.

**AN EXHIBITION OF
PAINTINGS, WATER COLORS
and DRAWINGS**

by Donald Carlisle Greason

The Gallery of The Little Book Store
51 East 60th Street, New York**STUDIO
TO LEASE****HOTEL DES ARTISTES**

1 West 67th Street

Opportunity to acquire permanently.
Handsome duplex apartment, bed-
room, dining room, kitchenette.
Splendid North Light.

Inquire of
THE ART NEWS
Telephone Bryant 9352

ARLINGTON GALLERIES274 Madison Ave., bet. 39th and 40th Sts.,
New York

Autumn Pictures of the Canadian
North Country by
M. E. DIGNAM

**National Academy of Design
99th ANNUAL EXHIBITION**

NOW OPEN

215 West 57th Street - New York

Daily, 10 A. M. to 6 P. M.
Sunday, 1:30 to 6 P. M.

Admission 50c, including catalogue

Mr. LAW of 108, Earls Court
Road, London, W.

S., specializes in authentic oil portraits
of celebrities of all periods. Photographs
and details sent. Viewed by appointment
only. State requirements.

**Announcing the
JOHN F. CARLSON****School of
Landscape Painting**

at WOODSTOCK, N.Y.

Opening June 1st Closing Sept. 15th

Faculty

John F. Carlson and Walter Goltz

Folder Upon Request

Address

Mr. Walter Goltz, Woodstock, N.Y.

**FRINK
REFLECTORS**

A corner in the Kleinberger Gallery, New York City

WHETHER for individual pictures or entire galleries, Frink Reflectors, backed by over 60 years' experience in the most important galleries in the country, can give you the lighting results that you want.

A few of the hundreds of galleries using Frink Reflectors:

Freer Galleries, Washington Scott and Fowles Co.

Ehrich Galleries Metropolitan Museum of Art

Durand-Ruel & Co.

We would be glad to confer with you at any time without obligation.

I.P. FRINK Inc.

24th Street and 10th Avenue, New York

Representatives in Principal Cities

THE ART NEWS

Editor . . . PEYTON BOSWELL
Manager . . . S. W. FRANKEL
Advertising Manager C. A. BENSON
Peyton Boswell, President;
S. W. Frankel, Treasurer and Secretary.
Phone: Bryant-9352
Cable Address: Gagol

PUBLISHED BY
THE AMERICAN ART NEWS CO.,
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act,
March 3, 1879.

Published weekly from Oct. 15 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies15

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's Fifth Ave and 27th St.
William Einzel 34 East 58th St.
Egmont H. Arens Washington Sq. Book Store
27 West 8th Street
S. and M. Eiron 32 East 59th St.
A. Julius 62 West 8th St.
Times Building News-stand Times Building
Subway Entrance Basement

WASHINGTON

Brentano's F and 12th Sts NW

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamaker's (Book Counter)

LOS ANGELES

C. V. Pleuharp 353 Hill St.

CANADA

The Carroll Gallery 117 King Street, West
Toronto, Ont., Canada

LONDON

The Art News 17 Old Burlington St.

Bottom, News Agent 32 Duke St., W.

PARIS

The Art News Office 26 Rue Jacob

Brentano's 37 Avenue de l'Opera

Vol. XXII.—April 5, 1924—No. 26

JAZZING OUT ART

Artists in New York long have known the hardship of being forced out of sections of the city they made popular by laymen who wanted to live where it was known art flourished, or by others who had a keen appreciation of domestic conveniences devised by artists for economical and convenient living. Greenwich Village fell before the invaders, and the studio quarters in the upper Fifties and Sixties also have been overrun by the Goths who have made them their own, rents rising under this condition to the point where most artists can no longer afford to live there.

In Rome and Paris, when similar conditions threatened in the Via Margarita and on Montmartre, official steps were taken by the municipalities to stem the tide of the outlanders, in Paris with definite success. Chelsea, in London, has suffered much the same fate as our Village and now comes a complaint from London that art is being jazzed out of the Bond Street district through the invasion of exhibition galleries by night dancing clubs. In fact this condition of art galleries being leased to dance clubs has grown so portentous to the future of art in London that a committee of artists, headed by Sir David Murray, R. A., has called on the owners of exhibition halls to represent to them their fears over a continuance of present conditions.

Our Fifth Avenue and Fifty-seventh Street galleries are as yet safe from any such invasion, the lure of Broadway to jazz dancers being still too strong to make us foresee fox trotting and one-stepping under Mr. Montross' roof or in the vast expanses of the American Art Galleries. But England's artists' troubles are our own; and we might suggest to them combining art and jazz by continuing to hold picture shows where the saxophone wails and the one steppers solemnly pursue their gyrations. Elderly gentlemen and ladies have been known to do many strange things under the influence of jazz music and the contemporary dance. They might even, given that combination at an art show, be moved to buy pictures.

MEXICO, AN ART SOURCE

That the United States has a real source of inspiration for its art and architecture in the ancient civilization of Mexico was the burden of an address delivered last week by Alfred C. Bosson, the architect, before the Master Institute of United Arts on Riverside Drive. "Often it is imagined," he said, "that America has to go elsewhere to find her artistic inspiration when right here, in the remains of the civilization of the Mayas, Aztecs and Toltecs, this great art

development went to its zenith and decline but left behind so much that, when known, it should become the prototype of many a great present day artistic conception."

Pointing out how old the Franciscan friars adapted Mexican architecture to their Californian mission buildings and of how in recent years this same style has been applied to the beautiful villas of Palm Beach, Miami and in other parts of Florida, Mr. Bosson called attention to the unlimited inspiration the sculptor will find in Latin America. And he continued:

"Happily, there are today within Mexico's own borders thousands of ambitious youths who are creating a practically new art. Under the inspiration of Aztec, Toltec and Mayan designs based upon a great artistic past, starting with simple lines, they create all sorts of charming and interesting forms. The same rich decoration and the same vigorous sense of form appears in their work that their long dead forefathers left behind them. Fully fifty thousand children in Mexico City alone are almost daily producing results that would astonish the big schools throughout the world. The relationship between the work of the carvers of the totem pole of Alaska, and California, Mexico and Peru has as yet not been thoroughly traced. If the migrations went from the North to the South, however, or for that matter, from the South to the North, the same people, or the same underlying stock, evolved their artistic work from their own inspiration, modifying it to meet local climatic conditions. All this again is true American art."

"Thus in architecture, in painting and sculpture, in decoration, in goldsmithing and jewelry design, we should take many leaves from the books of Mexico. We extend our hands and invite a peaceful invasion on the part of the old art of that republic whose borders join those across our Southern edge."

Except for archaeologists and the rare artists like Cadwallader Washburn, pioneer among our etchers who have won

STUDIO NOTES

Robert Henri, who has been painting in Spain, is planning to spend the spring in Ireland.

Louis Ritman arrived in New York on March 28 from the Middle West where he has been painting and giving exhibitions. Mr. Ritman has sold to the Des Moines Art Association two canisters for its permanent collection. At the close of his exhibition which opens at the Milch Galleries on April 7, he will sail for Paris.

Marguerite Enos, of Troy, and Mary Riley, of Washington, were in New York for the opening reception of the Seven Women Painters, of which they are members. The exhibition is being held at the Ainslie Galleries.

Louis F. Berneker and Maude Berneker will go early in the season to Gloucester where they will occupy the house purchased recently by them, the residence of the late Paul Cornoyer.

Elizabeth Holt Pfister has moved into a new gallery at 630 Lexington Ave. and will soon announce her first exhibition.

Martha Walter has completed an important group portrait of a mother and two children at her studio, 130 W. 57 St.

Gladys Brannigan is sending twenty-nine of her pictures of English and Irish scenes, painted last summer, to the Doll & Richards Gallery in Boston for an exhibition beginning April 9.

Grace Horne of Boston is visiting at the National Arts Club.

Knighton Hammond, who has been painting at San Remo all winter, has sold a number of canvases.

Mrs. Mitchell Kennerley gave a tea for Helen Mary Boulnois, whose pictures were shown to the guests. The artist wrote and illustrated a book of her travels called "Into Little Tibet." She has just sailed for Cape Town, Africa, to gather material and pictures for another book.

Jane Peterson went to Washington this week for her exhibition at the Van Dyck Galleries. She has a commission to paint a picture of a homestead near Washington.

Leopold Seyffert has gone to Denver to paint the portrait of Governor William E. Sweet. The exhibit of portraits by him recently held in Denver will be shown in Colorado Springs and Boulder.

Two Americans have been holding an exhibit at the salon of the former Palais Sagan, 57 rue Saint-Dominique. They are Mrs. Nancy Cox McCormack, sculptor, and Edgar Alwin Payne, painter.

development went to its zenith and decline but left behind so much that, when known, it should become the prototype of many a great present day artistic conception."

Pointing out how old the Franciscan friars adapted Mexican architecture to their Californian mission buildings and of how in recent years this same style has been applied to the beautiful villas of Palm Beach, Miami and in other parts of Florida, Mr. Bosson called attention to the unlimited inspiration the sculptor will find in Latin America. And he continued:

"Happily, there are today within Mexico's own borders thousands of ambitious youths who are creating a practically new art. Under the inspiration of Aztec, Toltec and Mayan designs based upon a great artistic past, starting with simple lines, they create all sorts of charming and interesting forms. The same rich decoration and the same vigorous sense of form appears in their work that their long dead forefathers left behind them. Fully fifty thousand children in Mexico City alone are almost daily producing results that would astonish the big schools throughout the world. The relationship between the work of the carvers of the totem pole of Alaska, and California, Mexico and Peru has as yet not been thoroughly traced. If the migrations went from the North to the South, however, or for that matter, from the South to the North, the same people, or the same underlying stock, evolved their artistic work from their own inspiration, modifying it to meet local climatic conditions. All this again is true American art."

"Thus in architecture, in painting and

sculpture, in decoration, in goldsmithing and jewelry design, we should take many leaves from the books of Mexico. We extend our hands and invite a peaceful invasion on the part of the old art of that republic whose borders join those across our Southern edge."

Except for archaeologists and the rare

artists like Cadwallader Washburn, pioneer among our etchers who have won

distinction through their Mexican scenes,

almost no attention has been paid to Mexican art in this country until the Society of Independent Artists brought Mexican painting, drawing and sculpture to New York through the medium of its annual exhibitions. Science

long has known the wonders and the beauty of Aztec, Toltec and Mayan art and architecture and what we know of it we have learned chiefly through the objects in such institutions as the American Museum of Natural History, although our Southwestern art

museums are paying Mexican architec-

A German Portrait of 1491



This portrait, which was No. 13 in the Château de Nijenrode sale in Amsterdam last year, has recently been purchased by the Metropolitan Museum. It is dated 1491 and bears the initials H.H. in the upper right corner. It is not, however, the work of the elder Holbein, who is the only artist with these initials painting at that date. The picture was formerly in the Frizzoni Collection, Bergamo, and the Nardus Collection, Suresnes.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

ture the compliment of fashioning their buildings after the style of the Franciscan friars developed in California. But, for the most part, our artists have left this source of inspiration untouched although they have wandered from England to

Russia, India and the Far East for that golden touch. If by his speech Mr. Bosson inspires some of our younger artists and architects to seek out Mexico as an art source he will have done a much needed thing, for they have depended entirely too much on Europe as the source of inspiration and for models in subject and technique.

CALLS FRENCH ART
"INCOMPREHENSIBLE"

Director Saint-Gaudens of Carnegie
Says the Artists There are
Simply Painting for Painting

PITTSBURGH—In an address at Carnegie Institute the director of fine arts, Homer Saint-Gaudens, discussed, among other things, the paintings he obtained in France for the next International.

"In the first place, make up your minds that French art as you are to see it this year will be absolutely incomprehensible to you" he said, "for the reason that you cannot have the faintest conception of what the French are driving at."

"The language of art is not universal. Quite the contrary. The French section represents the French language of art. The English section represents the English language of art. The symbols of the art of both are recognizable as something by the other and indeed by every other country in the world. Unfortunately they do not mean the same things in any other country in the world. So art, instead of being a universal language, consists of a set of symbols, familiar in a general way to all, but which create wholly different emotions in each and every land."

"More than that, we folks, the English and the Southern Europeans, wish to find in painting a pleasantness, or, at any rate, something which will give to the average human being of culture a pictorial emotion to delight the eye. But the French, at the present moment, are not looking for pleasantness. The French artist is simply painting for painting, while his appreciators are a number of introspective persons who affect to indulge in the super-refinements of colors, tones and compositions. What appeals to them is the intention of the painter. For them when an artist tries to do something new and does it with originality, it does not matter whether there is harmony in color, or whether the drawing is correct. They want novelty."

"For instance, in the Salon d'Automne last fall, they included canvases of the old painter Carrière, whose work is more intellectual and sentimental than interesting as pure painting. They hung his work in a corner. Desvallières, our jurymen of last year, objected to what he considered this exclusion of Carrière's work

JAMARIN
RARE ART-WORKS & OLD MASTERS
15, AVENUE DES CHAMPS-ELYSEES
(ANCIEN HOTEL DU DUC DE MORNAY)
PARIS

PORTRAITISTS HOLD THEIR ANNUAL SHOW

Twenty-Three Members of the National Association Exhibit at Young's—Sculptures Included

Twenty-three members of the National Association of Portrait Painters have sent twenty-eight canvases to the eleventh annual exhibition of the society, to be on view in the Howard Young Galleries until April 15. There are also included a bust portrait of Benjamin Kimball by Joseph R. De Camp, who died since the last annual show of this group, and sculptures by Herbert French and Gertrude V. Whitney.

As should be expected of a contemporary portrait show, most of the canvases here reflect the prosperous social world, by craftsmanship of the perfectly assured order. In such a classification may be included Louis Betts' full-length figure of Mrs. Richard K. Fox; Charles W. Hawthorne's seated half-length of a woman in a mauve-colored gown that he has made a superb piece of color; Philip L. Hale's little girl in a large black hat and black-and-grey coat, and Ernest L. Ipsen's "Mrs. MacDonald," which stands out in this company through the quiet reserve with which the artist has treated his subject.

What portraiture means as an aristocratic art is shown in Irving R. Wiles' "Miss F.," out of which the lovely little head and face comes as a delicate flower, and in his self-portrait, a distinguished piece of modeling and lighting. Ellen Emmet Rand's "Lois" is in this same classification. The men's portraits in the show, except in the case of Robert Vonoh's wholly admirable half length of Carl Akeley, the sculptor, incline more to the official type, as in Charles Hopkinson's standing figure of the late Henry P. Davidson, which belongs to the frock-coat era.

Wayman Adams disturbs this general atmosphere of the polite world with his seated figure of J. Otis Wardwell, a round-faced, bespectacled man in green velveteen shooting clothes, across his knees a gun, from which may come the smoke wreaths surrounding this humorous apparition. Victor D. Hecht contributes another unconventional type in his bust portrait of Morris Meccanic, above whose long, weary, though interesting, countenance rises two horns of hair of most satanic suggestion. George Lukas, naturally enough, also goes out of the modish world for his subject. His bust of "Frances O'Brien" indicates that if she comes from the land her name suggests, she is the most tragic young Irish-woman in the world.

Canvases suggesting the studio more than portraiture include Ben Ali Haggins' two large full-length studies, the one of the dancing girl "Nuh-el-Huda" being remembered from a last year's Academy show, while the second one is an unfinished portrait of a young woman in a pink costume and a white wig, the work in its present stage suggesting a decoration rather than a portrait. DeWitt M. Lockman's portrait is that of a Spanish-looking girl with an alluring air, very handsome in color, and painted with real distinction. Lilian Westcott Hale's "Nancy" is also of the studio type, showing a young girl reading in a deep chair.

by a window, her air of absorption being capitally indicated.

Other contributors to the show include R. Sloan Bredin, Douglas Volk, Lydia Field Emmet, Jean McLane, Karl Anderson, Randall Davey, Mary Foote and Robert Henri.

A Condensed "Independents"

John Sloan has composed his exhibition at the Whitney Studio Club of the works of thirty-four artists who were exhibitors with the Independents.

Outside of Warren Wheelock, who is represented by a cubistic study of a mother and child; Serge Soudeikine, Glenn Coleman, Toshi Shimizu, Alfred Maurer, Afroyim, Theresa F. Walkowitz and Louis Lozowick, most of these painters are not exactly familiar to visitors of art galleries although they are by no means novices in the art of painting.

The selections range from the purely representational landscape, quite lyric in feeling, of Paul Bartlett (whose name is destined to confuse him with the sculptor), to the post-impressionist spirit of the landscapes of Lydia Kalbhen and Ruth Seymour. There are included the carefully considered distortions of Joseph Meirhans' "Woman with Newspaper" and the classic "Baigneuses" of Nathalie Newking. A painting of rooftops by Doris Rosenthal is attracting notice not only by its color but by its sharply receding planes. The remaining contributors are E. A. Argyropedon, Henry Glintenkamp, Nena Tablada, H. Texoon, Edith Dimock, Henriette Pierrot, Mae Larsen, John Pandick, Fred Gardner, Martin J. Eason, Palmer C. Hayden, Dorothy R. Lubell, Helene Iungerich, Gertrude S. Gertrude, Lois Lenski, Frank Cifano, Dorothy Schiller, William Pogrebysky and John Ceratti. The exhibition extends until April 12.

Prints by Rennie

Etchings and dry-points by Frank Rennie are shown at the New York Public Library, 121 East 58th St., through April. Mr. Rennie is both a romanticist and a realist, at times recording with engaging fidelity the detail of the interior of a bakery shop and again creating a fantasy, "The Dance," which partakes of the abstruseness of one of Goya's "Proverbs." "The Garden" is another fancy, but not so puzzling, with heart-shaped trees and young lovers.

"The Comedians," in dry-point, is quite clear of fumbling, and the arrangement of the three figures and the lighting around them makes this a noteworthy plate. "Growing Bulbs," "The Block Party," "The Birthday Cake," and several Italian subjects make this exhibition, for so small a one, singularly complete.

R. Hinton Perry's Sanguines

In the Reinhardt Galleries until April 12 there will be shown twenty-six portrait sketches in red chalk by R. Hinton Perry. His subjects include several important social personages among whom are the Princess Marie de Bourbon, Prince and Princess Youssouffoff, Baron Frederick Ply de Pilis, the Vicomtesse de Frise, Mrs. Marcus Daly and Mrs. Cordelia Biddle Duke.

Mr. Perry has the ability to set down the characteristics of his subjects with an easy, smooth stroke of his chalk but there is an effect of monotony about this room with its single line of portrait sketches, part of which comes from the limits of the medium itself and partly by his habit of confining his poses of the head to only four positions and those rather rigid ones.

WATER COLORISTS RE-ELECT DUNSMORE

American Society Also Makes Life Members of Adams and Benson, Skou and F. Tenney Johnson.

John Ward Dunsmore has been re-elected president, Edward H. Potthast, treasurer, and George Pearse Ennis, secretary of the American Water Color Society. E. Irving Couse and Roy Browne were elected on the board of control. Members elected to life memberships are Wayman Adams, Frank W. Benson, Frank Tenney Johnson and Sigurd Skou.

The jury of selection for next year's show comprises Roy Brown, Hilda Belcher, Alpheus Cole, E. Irving Couse, Charles C. Curran, John Ward Dunsmore, George Pearse Ennis, Anna Fisher, Felicie W. Howell, Edward Potthast, Edward Volkert, Granville Smith, William Starkweather, Albert Groll, and Ernest Ipsen; alternates Oscar Julius, Henry Snell, William Whittemore and J. Scott Williams.

Portrait by Kneller Found by Dr. Bye in Elkins Collection

PHILADELPHIA—While working on several unattributed canvases Dr. Arthur Edwin Bye, curator of paintings at the Pennsylvania Museum, Fairmount Park, discovered a painting by Sir Godfrey Kneller which had long lain unnoticed in the Elkins collection. The work is a portrait of Lord Henry Howard, Duke of Norfolk, hereditary Earl Marshal of England, painted about 1680.

In removing the frame, Dr. Bye found on the back the inscription "Hon. Mary Howard, to go with the house." She was a member of the same family as Catherine Howard, one of the wives of Henry VIII. The garments, armor, wig, and lace of Lord Henry belong to the time of James II, and it is painted, according to Dr. Bye, who made the attribution, "in the florid, superficial and skillful manner."

Reich's Etchings for the Public

An appraisal of the estate of Jacques Reich, portrait etcher, who died at New Dorp, S. I., on July 8 last, shows that he left property worth \$21,498 to his family. His will left his copper plates of eminent statesmen, poets, generals, and men of prominence to the Metropolitan Museum, the New York Public Library and State University libraries.

PARIS

Although the appreciation of the public is valuable, a true artist prefers the judgment of his peers, and Mr. John W. Winkler must have experienced a feeling of legitimate pride when Albert Besnard, the director of the Ecole des Beaux Arts, and former director of the Académie de France in Rome—and a great artist into the bargain—did the honors at the inauguration of Winkler's exhibition of etchings in the Marcel Guiot Gallery. Up to the present time Mr. Winkler has been content simply to send specimens of his work to exhibitions of different groups of etchers, and this important show, comprising not less than sixty etchings, which represent a résumé of his entire work, is his first exhibition in Paris. Two-thirds of the items exhibited reproduce aspects of San Francisco, where this young artist passed his early days, and it must be admitted they do credit to the teaching he received in the San Francisco Institute of Art. But if that is where he learned the ABC of his art, and learned it thoroughly well,

IMPORTANT RETROSPECTIVE EXHIBITION of PAINTINGS by

JOHN SINGER SARGENT

These pictures have been personally selected by Mr. Sargent and constitute the only exhibition ever given in this way.

Extended to April 6th, inclusive
from 9 to 6

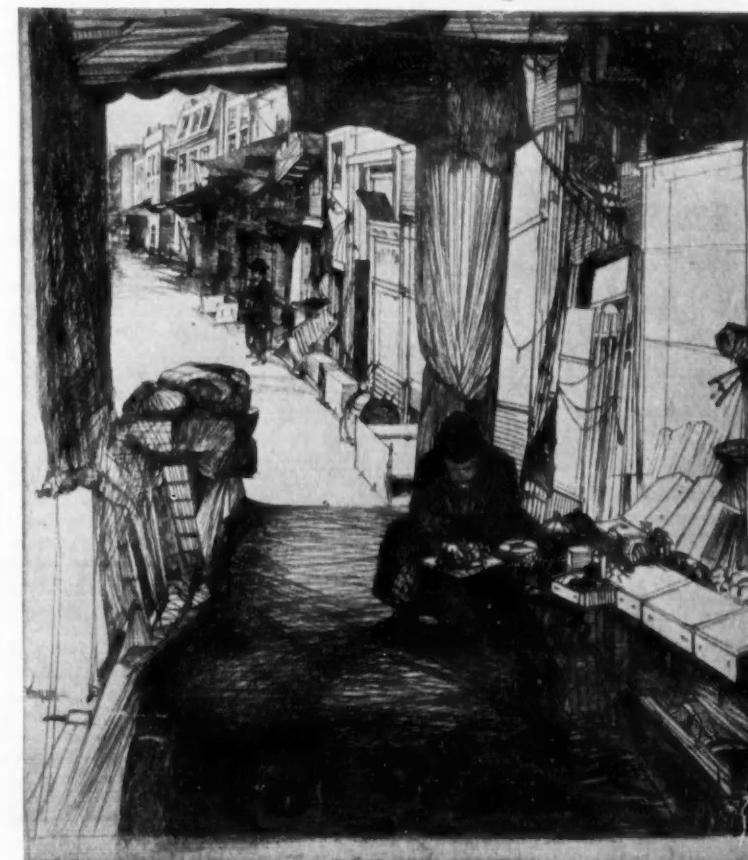
Catalogue of Exhibition, One Dollar (10c. extra for postage)

GRAND CENTRAL ART GALLERIES GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue
(Taxicab Entrance)

New York

Winkler Shows Etchings in Paris



"DELICATESSEN MAKER" Etching By JOHN W. WINKLER
Shown at the exhibition of the artist's work in the Marcel Guiot Gallery, Paris.
Albert Besnard did the honors at the opening reception

his best school was obviously the street, and he has acquired his individuality by studying life at first-hand.

The unique position of the great California port, the picturesqueness of its Chinese quarter, the slightly Bohemian character of its suburbs perched up on the hills, reminded one of old Montmartre, supplemented by the magnificent bay and the background of blue sea, have undoubtedly had a very happy influence on the artistic development of Mr. Winkler, who has found in all this, innumerable motives of inspiration. Parisians did not know that Telegraph Hill so much resembled Montmartre, and they were flattered to find it out. On the other hand, although the technique of this artist is quite original, it does, nevertheless, by its careful conscientiousness, remind one of Meryon, and by its nervous touch, of Whistler, both very Parisian—for although the latter was born at Lowell, Mass., he had a theory that an artist had the right to be born anywhere he pleased.

A part of the exhibition, including many recent works, had found its source of inspiration in picturesque Parisian types—vendors of second-hand goods, keepers of second-hand bookstalls, vagabonds, bird sellers, and street scenes taken from the life, revealing exceptional gifts of observation and sympathy, and

sketched with real genius. Many then were the reasons why this exhibition should meet with so much enthusiasm among Parisian amateurs, and its success was a foregone conclusion. The French government acquired, for different national collections, proofs of two important plates, "Mission Street Wharf" and "Fisherwoman's Home on Telegraph Hill," and the Luxembourg Museum secured another proof typical of the artist's style, entitled "Delicatessen Maker," which we here reproduce, and several proofs of nearly every plate have been purchased by the French collectors. Mr. Winkler, who already occupied in America a front-rank place, has immediately found a niche here among first-rate artists.

At the close of the Winkler exhibition, the Guiot Gallery had the happy idea of assembling a comprehensive group of Albert Besnard's drawings and putting them on view. Far from revealing the artist in any unknown aspect, these drawings demonstrate his genius in the first freshness of its inspiration. M. Besnard's remarkable sense of life is well known, but perhaps one can make the acquaintance of the artist better through his drawings than through his pictures, appreciate his marvelous science which makes light of difficulties, his fine sensibility, and his wonderful diversity. These

STENDAHL GALLERIES LOS ANGELES AND PASADENA

Located in

AMBASSADOR HOTEL and
MARYLAND HOTEL

Paintings by

ALSON S. CLARK
JOHN FROST
ARMIN HANSEN

ROBERT VONNOH
GUY ROSE
WILLIAM WENDT

Frank T. Sabin Established in 1848

OLD MASTERS RARE BOOKS

Finen examples of old English and French Colour Prints, Mezzotints, etc., of the 18th Century.
Choice Paintings by Old Masters.
Original drawings, illuminated Manuscripts, miniatures, and especially fine and rare books.

172 New Bond Street
London, W. 1.
Only Address

A. L. NICHOLSON

Pictures of
VALUE and DISTINCTION

by

OLD MASTERS

EXPERT ADVICE

4, St. Alban's Place, London, S. W. 1.

(One minute from Piccadilly Circus)
Cables: Artson, London

JOHN LEVY GALLERIES

PAINTINGS

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

Wildenstein & Co.

HIGH CLASS
OLD PAINTINGS
TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue - New York
Paris: 57 Rue La Boetie

MAX WILLIAMS
Prints - Paintings - Models
MARINE RELICS
of the
Old American Frigate
Clipper Ship and Whaler
538 Madison Avenue New York

Daniel Gallery
PAINTINGS
of Individuality
2 West 47th Street New York

The Pennsylvania Academy
of the Fine Arts
Barod & Cherry Streets, Philadelphia
Oldest Art School in America
Instruction in Painting, Sculpture
and Illustration. Send for Circular.
ROGER M. RITTASE, Curator

C. W. KRAUSHAAR
ART GALLERIES
680 Fifth Ave. New York
PAINTINGS . ETCHEINGS
and BRONZES
by MODERN MASTERS
American & European Art



ROYAL ART GALLERY
Kleykamp
THE HAGUE — HOLLAND

Announces on April 15th a very
Important Auction Sale of
PRIMITIVE PAINTINGS
and GOTHIC SCULPTURES
Catalogue on application

PRIMITIVES
17th Century Dutch Masters
MODERN DUTCH ART, ETC.
A. M. BOUWENS
39 Coenst, The Hague, Holland

M. A. Newhouse B. M. Newhouse

Newhouse Galleries
ESTABLISHED 1878

HIGH CLASS
PAINTINGS

AMERICAN—FOREIGN

ST. LOUIS, MO.
4398 Olive Street

LONDON

drawings are, in the full sense of the term, the productions of a master.

Only a poet could have conceived the idea full of charm of offering to the public view an art collection of hands and feet executed by artists of every time, and M. Jean-Louis Vaudoyer, who is the creator of this exhibition, is, in reality, not only a very clever art critic, but a poet and novelist of no mean talent. Since it is well known that the treatment of the hands and feet in a figure is of the first importance, what then must be the value of expression in a portrait of these features, and how the manner in which they are treated must constitute an infallible criterion of the talent of an artist.

Although it does not pretend to be a complete history of the hand in art, the specimens brought together in the Louis Samson Gallery present a varied choice of examples borrowed from painting and sculpture from the time of antiquity up to the present day: Greek hands, calm and pure, hands hieratic and decorative from the extreme Orient, religious hands from the Middle Ages, the long slender hands of the Renaissance accustomed to touch and handle precious things; dimpled hands without a care of the XVIIth century, and finally, since the Revolution, an extraordinary variety of hands—they become individual and are real portraits. Naturally the exhibition contained hands by Van Dyck, also some specimens of Nattier, Rigaud, Watteau and Lancret; then nearer our own day we have hands executed by Ingres, Prud'hon, Gericault, Delacroix, Chassériau, Ricard, Puvis de Chavannes, and, to complete the collection, we have Rodin, Degas, Besnard, Blanche. The entire group has been borrowed by M. Vaudoyer from private collections and from artists, and forms an attractive and very instructive whole.

It has been proposed to hold an important exhibition of Swiss art about the end of May which would extend from Holbein to Hödler, and which would be held in the Jeu de Paume. Another proposition for the same premises is an English exhibition which it is suggested should take place in the Autumn. The proposed exhibition of French art of the XVIth century has been deferred until October. —H. S. C.

INDIANAPOLIS

Miss Anna E. Turell has resigned as librarian of the John Herron Art Institute, an office which she has held ever since the founding of the Institute was made possible by the bequest of her uncle, whose name the place bears. The first director of the art institute, under whom she served, was William Henry Fox, the present director of the Brooklyn Museum. Miss Turell was awarded an honorary membership in the Art Association.

The summer session of the John Herron Art School is to be held at Winona Lake, in the northern part of Indiana, from June 23 to August 2. Miss Edna Mann Shover, principal, will direct the school.

An April show of prints at the Art Institute includes two important collections, one of them more than 100 woodcuts by members of the English Society of Wood Engravers, lent by the Carnegie Institute; the other of Japanese color prints from the time of the primitives down to the present.

—Lucille E. Morehouse.

COLUMBUS

Exhibitions of paintings by old and modern masters and of Cashmere, persian and paisley shawls are the April offerings at the Gallery of Fine Arts. The paintings are shown through the courtesy of the R. C. and N. M. Vose Gallery of Boston. The artists include Blakelock, Bunce, Copley, Duveneck, Fuller, Murphy, Martin, Sully, Stuart, Ranger, Weir, Inness, Thayer, Ernest Albert, Elliott Daingerfield, Charles H. Davis, Carl J. Nordell, Daniel Garber, Maurice Fromkes, Louis Kronberg, Carleton Wiggins, Guy Wiggins, H. Dudley Murphy, Edmund C. Tarbell, Arthur Spear, John Sharman, John Vanderlyn, Corot, Diaz, Montecuccelli, Ziem, Beechey, Reynolds, Israels, Kneller, and "the Master of Frankfort."

The Tate Gallery has bought three of the water colors included at the Boudin Exhibition at the Lefèvre Gallery, the proprietors of which have themselves presented a fourth. It is understood that within a week from the opening not one of the two hundred drawings shown remained unsold.

—L. G.-S.

REINHARDT GALLERIES

BORIS ANISFELD

Until Saturday, April 12th

730 FIFTH AVENUE

NEW YORK CITY

[Heckscher Building • Fifth Avenue at 57th Street]

Cable: Reinhentri

BERLIN

A private gallery destined to be dispersed, is exhibited at Cassirer's. The leaders and initiators of Impressionism are well represented. A dozen pictures by Max Liebermann ranging from 1874 to 1912, give a good idea of the beginning and steady development of the master. Included are a Dutch "Interior" of 1881, the self-portrait of 1902, "Canal at Edam," 1907, and the "Polo Players," 1912. Max Slevogt is represented by four pictures, and Wilhelm Trübner by a number of excellent canvases.

At Flechtheim's the water colors and prints by George A. Mathéy make us acquainted with an artist of much culture and refinement. In his out-door pictures he has caught the special appeal of the Spanish landscape.

In the print room of J. B. Neumann two Constructivist artists are on show. Alexander Bortnyk, of Budapest, exhibits works accomplished during the last few years. Pastels and drawings by Otto Freundlich show him possessed of a remarkable capacity of linear expression.

An artist of much charm is F. Heye at Casper's. With strong and intense colors he depicts Italian landscapes. His portraits are of fine and impressive characterization.

The products of the three prominent porcelain manufacturers belonging to the German State: Nymphenburg, Meissen and Berlin, have been exhibited at the antiquity department of Wertheim's. Mention has been made of an increasing activity in the management of these renowned factories.

About 250 drawings by children, collected in Russia in the settlements of the International Society for the Salvation of Children, were exhibited in Berlin. This collection will be among the works to be studied to determine the psychic process in the creative mind. These researches will, it is expected, throw also light upon the conception of works of primitive art and will perhaps also help to clarify the new researches in the line of art by insane persons, which lately has aroused so much interest. The drawings exhibited here reflect the impressions gathered by children exposed to the excitements and disturbances of present-day Russia.

—F. T.

ST. LOUIS

Nino Ronchi, the young Italian artist whose color fantasies were shown at the Guild Galleries, intends going to New York to develop, with Ted Shawn, some ideas of musical interpretation by means of movement and color.

Two paintings by Paul Berdanier have been sold. "The Mystery of Night," a low-toned nocturne, was purchased by J. C. Strauss of the Strauss Studios. "From My Sun-Room Window," a snowy landscape, has been acquired by Mrs. Bessie Brown Ricker.

Fifty pictures by Miss Mary McColl are shown at the Todd Studios. They include landscape, floral design, still life and figure painting.

Fifty photographs of Colorado scenery made by Laura Gilpin, of the Broadmoor Art Academy at Colorado Springs, will be exhibited at the City Art Museum during April.

The Kouchakji Frères will lend to the City Art Museum during April twenty Persian miniatures, several Hellenic bronzes, some Sassanian glassware, and various objects of Rakka and Sultanabad pottery.

—Frances M. Batty.

HARTFORD

Ruel Crompton Tuttle, after an absence of two years from his home city, is holding an exhibition of his water colors in the Wadsworth Atheneum. Recent paintings of northern New England play an important part, and emphasize the beauty of the American landscape as in "Top of the World" and "Skiing." His impressions of Spain are vivid. The "Giralda Tower" and a nocturne "San Sebastian—the Bridge," are beautiful examples of his foreign scenes. Numerous works have been sold.

—Carl Ringius.

Ehrich Galleries

707 Fifth Ave., New York
at 55th Street

PAINTINGS

and

FURNITURE
of the Pilgrim Century

and

Early Colonial Period

Arranged by Mrs. Ehrich

Messrs.
PRICE & RUSSELL

AMERICAN PAINTINGS

TAPESTRIES and
WORKS OF ART

FERARGIL

607 FIFTH AVENUE, NEW YORK

F. KLEINBERGER GALLERIES

Inc.

725 Fifth Avenue
NEW YORK

9 Rue de l'Échelle
PARIS

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES

of all Schools
and

OLD DUTCH MASTERS

S. G. RAINS

Auctioneer and Appraiser

680 Fifth Avenue, New York

Telephone Circle 4781

Estates Appraised
for Insurance
Inheritance Tax
or
Sold at Public Auction

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

WILLIAM MACBETH, Inc.

Paintings of the Canadian Rockies
by BELMORE BROWNE
Paintings of the Orient by
HOVSEP PUSHMAN

April 8th - 28th

15 East 57th Street

Phone: Plaza 7256

New York City

P. JACKSON HIGGS Works of Art

11 East 54th St., New York

PAINTINGS · BRONZES · ROMAN
AND GREEK EXCAVATIONS · TAPE-
TRIES · CHINESE PORCELAIN · RARE
RUGS · OBJETS D'ART

REPRESENTATIVE IN AMERICA OF
THE BACHSTITZ GALLERY
of The Hague, Holland

Early Chinese Art

IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

IN THE GALLERIES OF
Parish-Watson & Co., Inc.
560 Fifth Avenue New York

J. BLOCKX FILS Oil and Water Colors

"The finest in the world —
Standard of the colorists"

Sole Agents
Victor Claessens Belgian
CANVAS

in widths from 17 inches to 13 feet 6 inches,
lengths to 43 yards in one piece.
Imported and Domestic Artist's
MATERIALS

Schneider & Co., Inc.
2102 Broadway at 73rd Street, New York

Picture, Studio and Gallery Lighting

The Frink Engineering Department makes a special study of lighting pictures—individually or in groups. Its services are at your disposal.

I. P. FRINK, Inc.
24th St. and 10th Ave., New York
Branches in Principal Cities

Kennedy & Co.

Important Exhibition
Recent Water Colors

by
Frank W. Benson, N.A.
and Rare Trial Proofs
of his
Etchings and Dry Points
693 Fifth Ave., New York

PLAZA ART AUCTION ROOMS

EDWARD P. O'REILLY, Auctioneer
5, 7 and 9 East 59th Street New York

JUST OFF FIFTH AVENUE

Best location in New York for
the sale of art works by auction

We solicit the dispersal of collections or individual art works from owners and estates anywhere. New York is the ART CENTRE OF THE WORLD and our facilities are unsurpassed.

If you are in the market for art or artistic furnishings we invite you to call at our galleries or send your name for our catalogues.

We give special attention to APPRAISALS for owners and estates



CLEVELAND

Several pieces of Italian majolica given by J. H. Wade, and loans of the same beautiful and brittle ware from William G. Mather, make up the large part of a small and choice collection just put on view at the Museum. The oldest is a XVth century plate in gray crackle, yellows and browns. Two of the plates shown were given by M. and R. Stora.

The Museum Print Club has been enriched by a crayon sketch, "Une Idylle" and a drawing in sepia, "French Soldier in the Trenches," both by Forain, whose exhibition is still on at the Museum. A Degas drawing of a ballet girl, another gift, and the Forain crayon are contributions from Ralph King. At its last meeting the club invited guests heard a delightful talk by the Bohemian etcher Emil Orlik, on Japanese prints and his own experience in woodcutting.

Brilliant flower studies in oil and in the new cement work in which all designs are in relief, are attracting much attention at the Gage Gallery. They are by Dorothea Litzinger, of New York, who shows herself well versed in color and design.

American oils shown in the main gallery by Mr. George Gage, who has just returned from holding an exhibition in Louisville, Ky., include works by Inness, Chauncey Ryder, George Boughton, and "The Venetian Girl," a splendid head by Duveneck. One of William Morris Hunt's rare studies of his favorite model, Minnie Russell, is also shown.

—Jessie C. Glassier.

BERKELEY, CAL.

The California School of Arts and Crafts announces its eighteenth annual summer session to be held in Berkeley and Oakland, Cal., from June 23 to Aug. 1. The summer work given will emphasize first, courses intended primarily for those specializing as designers, illustrators, interior decorators, commercial and poster artists, and craftsmen in wood, the metals, textiles and pottery; second, courses for students of the fine arts; third, courses for supervisors and teachers of the arts and crafts and for grade teachers and teachers in the rural schools.

Students will be able to combine study with recreation. Week-end outings at small cost can be arranged from Berkeley to such nearby points of art, scenic or educational interest as Carmel Mission, Stanford University, Lick Observatory on Mount Hamilton, the redwood country, Mount Tamalpais, Mare Island and the coast resorts.

As the School is an incorporated degree-granting college of the arts and crafts, credit for many of the summer session courses will apply toward degrees.

GRAND RAPIDS

Ground has been broken for the new gallery of the Art Association on its property at 230 Fulton St., East, and actual construction work was started the next day. The honor of turning the first spadeful of earth was awarded to Mrs. Cyrus E. Perkins, the founder of the Association. Then Mrs. Clarence S. Dexter, the president, took her turn at the digging, and was followed by Mrs. W. B. Willard, Miss Annette Richards, Mrs. Emily Chamberlain, Mrs. Alval Brown, Miss Letta Thomas, Miss Lora Foote and the ex-presidents, Mrs. Robt. E. Shanahan and Mrs. Frederick W. Powers.

In May the Art Association will have a memorial exhibition of the works of Frederick S. Church. The artist was born in Grand Rapids in 1842. A large number of his pictures are owned here.

DENVER

Portraits by Leopold Seyffert are shown at the Public Library until April 5 under the auspices of the Denver Art Museum. Drawings as well as finished portraits are on view. Director Eggers, in commenting on the show in the Museum's bulletin, said:

"The sparkling vitality of Seyffert's characterizations makes this one portrait show in a hundred."

"You feel that you are meeting real people as you view these canvases—and that these real people are being seen in some of their most interesting moments."

MONTCLAIR

On March 27 two exhibitions opened at the Museum, to continue until April 27. The first comprises seventeen paintings in oil, and miniatures and drawings by William J. Baer, and the other includes thirty-nine paintings by Henry R. Poore. There are portraits in both exhibits, and both of the artists show much versatility in the wide variety of subjects painted. A figure painting in Mr. Baer's "Spring Song" is particularly good, while the animal studies by Mr. Poore are among the striking pictures.

ST. PETERSBURG, FLA.

An exhibition by the illustrators who are members of the New Rochelle Art Association was brought in its entirety to this town and shown by the St. Petersburg Art Club. A picture by Norman Rockwell was sold.

George Inness, Jr., held a show here from which three pictures were sold for a total of \$7,000.

CHICAGO

The first annual exhibition by the Chicago Society of Artists has opened in the galleries of Marshall Field & Company, to continue for a fortnight. Last year, when the radical element obtained control of the jury at the Art Institute, a group of the conservative artists withdrew to form the Society of Painters and Sculptors, with Lorado Taft as president. This latter group has not organized any exhibition, while artists of both groups sent works to the Art Institute jury on which no member of either society was appointed by the trustees, who took this opportunity to take control. A study of the membership of both societies shows that neither can claim all the leading painters and sculptors, and that both have numbers of the younger set.

The exhibition committee of the Chicago Society includes H. Leon Roecker, Carl Hoeckner, Gordon Saint Clair, painters, and Richard Bock and Emil Zettler, sculptors. The jurors were David Adam, Frederick F. Fursman, Carl Hoeckner, Alfred Juergens, Minnie Harms Neebe, Roecker, Torey Ross, Saint Clair, and Rudolph Weisenborn, painters, and Bock and Zettler, sculptors. Mr. Weisenborn is the founder and president of the No-Jury Society, which has a strong following in this exhibition.

The gold medal of the society was voted to the work of Zettler, who has received honors at the Art Institute, for a portrait of Theodore Wagner in wood sculpture. A similar medal was awarded to the figure paintings by Frederick F. Fursman at the exhibit of the artists of Chicago and vicinity at the Institute last month.

Sixty-three artists have contributed about twice as many works. Owing to the lack of more extended gallery space, the jury resolved to keep the numbers within limits. It is a colorful modern show. The paintings are hung alphabetically. There is a wide range of style in the work of the following: David Adam, Edmund S. Campbell, Joseph Birren, Alfred Juergens, Josephine Reichmann, Edith Hammond, Charles E. Hallberg, Elizabeth Tuttle Holzman, Otto Wolf, Elizabeth Telling, Torey Ross, Louis Ritman, Beatrice S. Levy, Marie MacPherson, A. F. Kleiminger, C. Biesel, Paul Bartlett, O. E. Hake, Bert Elliott, J. Carter, Gordon Ertz, Alden F. Brooks, Emil Armin, Frederick F. Fursman, Thomas Hall, Anita Willets Burnham, Jacob Richard, Louis Alexander Neebe, Fred T. Larson, Agnes Squire Potter, Fay Barnes Powell, Minnie Harms Neebe, Charles Schroeder, Mrs. Blanche Shiells, H. Leon Roecker, Carl E. Wallin, Edgar A. Rupprecht, Marquis E. Reitzel and Harry L. Millhouse.

Rudolph Weisenborn exhibits a portrait of J. A. Dubow, Agnes Squire Potter, a portrait of Cornelia de Bey, and Hermine J. Steilar, a portrait of Miss Caroline Wade, of the Art Institute faculty. Magda Heurmann's miniatures, Carl Hoeckner's conception of "Cleopatra," H. Gregory Prusheck's "The Family," and Anthony Angelarola's three canvases "St. Croix Hollow," "Return to the Soil" and a "Frosty Morning," in his rugged style, are outstanding works. Other painters exhibiting are Mrs. Alice L. Bidwell, Rose Crossman, C. Lynn Coy, Maurice Greenberg, Karl Mattern, N. P. Steinberg, C. E. Mullin, V. M. S. Hannell, Frank R. Humpal, Laura Van Peppelen and Helen West Heller. Women sculptors include Agnes V. Fromen and Hester Bremer, both of whom have won awards in Art Institute exhibitions.

The Société des Peintres-Graveurs Indépendants of Paris is exhibiting about 100 etchings, lithographs and wood cuts at the Albert Roullier Galleries. "Manolas," the only print made by Zuloaga, is a novelty.

The House of O'Brien's exhibition of paintings by Lillian Genth is attracting many visitors.

Miss Alice Roullier adds annually to the Albert Memorial collection of French prints in the Print Rooms of the Art Institute. Recent gifts are etchings by Manet and Besnard, lithographs by Forain and Matisse, and a dry-point by Renoir.

The Public School Gift Fund of the Chicago Society of Artists is new. It is established through the generosity of two patrons, F. J. Reichman and M. Gordon. Purchases of paintings will be made from this fund and these canvases turned over to the Public School Art Society for distribution in the public schools, under their auspices.

—Lena May McCauley.

FRENCH & COMPANY

WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES EMBROIDERIES

VELVETS FURNITURE

Frank K. M. Rehn
SPECIALIST IN
AMERICAN PAINTINGS
693 Fifth Ave. Bet. 54th &
55th Sts.
NEW YORK

SCHWARTZ GALLERIES
517 Madison Avenue
PAINTINGS
ETCHINGS
ENGRAVINGS
Booklet on request

JOSEPH BRUMMER

Classical, Oriental, Medieval
WORKS OF ART
43 East Fifty-seventh St., New York
203 bis Bd. St. Germain, Paris

Studio Founded 1840—in New York since 1907
Restoration of Paintings
M. J. ROUGERON
94 PARK AVENUE NEW YORK
New York, 10, 12 E. 45th Street
London, W. 217 Piccadilly

**Louis Ralston
and Son**
Ancient and Modern
PAINTINGS
Fifth Avenue and Forty-Sixth Street
Four East
NEW YORK

**DUDENSING
Galleries ESTABLISHED 1881**

EXHIBITIONS
Hans Ekegårdh
Contemporary of Sweden
D. H. Wetherbee
Water Colours of New Mexico
and
Selected Water Colours
by the late
Mary Rogers

45 WEST 44TH STREET
NEW YORK

THE BURLINGTON MAGAZINE
For Connoisseurs. Published the 15th of the Month. Per copy, \$1.00; by the year, \$9.00.
LONDON:—17 Old Burlington Street, W. I.

Saturday, April 5, 1924

R. C. & N. M. VOSE

ESTABLISHED IN 1841

**HIGH CLASS
PAINTINGS**Early English
AmericanBarbizon
Modern Dutch**BOSTON**
398 BOYLSTON STREET**LEWIS AND
SIMMONS**
*Old Masters
and
Art Objects*612 Fifth Avenue
NEW YORKLONDON—180 New Bond Street
PARIS—16 Rue de la Paix**Charles of London**
2 West 56th Street
New York**Durand-Ruel**NEW YORK
12 East 57th StreetPARIS
16 Rue LaffitteLondon
Osaka
Peking
Kyoto
Boston
Shanghai**YAMANAKA & CO.**
680 Fifth Avenue, New York**WORKS OF ART
FROM
JAPAN AND CHINA****ARNOLD
SELIGMANN****Works
of Art**

23 Place Vendome, Paris

Arnold Seligmann, Key & Co.
Incorporated

7 West 36th St. New York

PHILADELPHIA

"The Six and One" exhibiting oil paintings at the Art Club until April 10, are all women. The effect upon entering the gallery and seeing the thirty-seven large canvases and the several smaller ones is one of scintillation. The color and form in the large subjects "Hildegard" and three others, by Mary Kremelberg have a dashing effect, and the bright sunlight in the Spanish southern scenes by Alice Worthington Ball and her "Habitant Houses, Quebec" and "The Gimpy Fleet" are of good cheerful outdoor feeling. One wall is made up of a series of child portraits by Ruth Anderson and Camelia Whitehurst, which successfully capture the sprightliness and pert action of childhood. Maude Drein Bryant, among several flower pieces, has two landscapes, "Early Spring" and "November Snow," which show emotion, and Josephine G. Cochrane's scenes at Ogunquit and "Low Tide in the River—Baird St. Paul" have both feeling and decorative value in form. The portraits of Mr. and Mrs. Thomas G. Young and Mrs. James Young by Marie DeFord Keller are hung together at the opposite end of the gallery from several small outdoor notes by Miss Kremelberg and flowerettes by Miss Anderson. The exhibit continues to April 10.

The Art Club gallery has been the only pre-eminently successful one here this season in regard to sales due chiefly to the efforts of Mrs. Morris Hall Panoast and Mary Butler. The Fellowship sold forty works from its show recently, and the Ten Women Painters show just closed there sold fifteen, including works by Lucile Howard, Fern I. Coppede, Constance Cochrane, Isabel Branson Cartwright, Helen K. McCarthy, Cora Brooks and Nancy M. Ferguson.

An exhibit of twelve oils and several water colors by Marius Hubert-Robert opened March 31 at the McClees Galleries. As these have been fully reviewed by THE ART NEWS there is no need for a further review here. In the outer gallery is an exhibition of etchings and drypoints of the nude by Emil Fuchs. From the sculpture exhibit just ended the bronze nude "The Rock," by Nanna Matthews Bryant, was sold.

The Print Club is showing etchings by Daniel Garber, Earl Hortex, H. Devitt Welsh, George Bellows (lithographs) and George Paul of Paris.

At Welsh's Gallery oil paintings by George Gibbs, Richard Blossom Farley, George Bellows and Fred Wagner are on exhibition.

The School Art League formed this season is holding its first exhibition of charcoal and water color posters by high school children at the Graphic Sketch Club.

Thornton Oakley has left for a trip through the Pyrenees, Spain, and Portugal for purposes of illustration.

At Staton's Galleries etchings and dry points by Edward J. and Maurice Detmold are on view.

William G. Krieghoff has just finished a portrait of Judge John M. Patterson which has been placed in Common Pleas Court No. 2 from which Judge Patterson recently retired.

An exhibit of the works of Mrs. Thomas Eakins, Charles Bregier, David Wilson Jordan and Frank B. A. Linton is being held at the studio of Mr. Linton, 2037 DeLancy Place.

In the Pennsylvania Museum there is a notable exhibition of Chippendale furniture loaned by leading old families of the Atlantic seaboard, including specimens from Vincent Lockwood, of New York.

A new shop for prints and rare books was opened in Philadelphia on April 1st at 1500 Walnut St. by George J. C. Grasberger, with whom is associated Miss Lash. The first showing of prints includes works by Emil Orlik, Whistler, Benson, Bone, McBey and others. —Edward Longstreth.

SALT LAKE CITY

Waldo Midgle's collection of oils and water colors, twenty-one pictures in all, on exhibition at the Chamber of Commerce for the past ten days, aroused more than usual interest. The "First Snow," a scene in Cottonwood Cañon, shows his skill in handling light and shade. Another picture is "The Chicago Flower Show."

Ogden art lovers are planning an Art Week. It will be under the auspices of the Ogden Art Society. Efforts may be made a little later for regular exhibitions.

"The Sacred Grove," a large mural painting by Professor E. H. Eastmond, head of the art department of the B. Y. U. of Provo, is attracting considerable attention. "The Sacred Grove" is a spot in New York State where Joseph Smith, founder of Mormonism, is said to have received a vision more than 100 years ago.

A bust of the late Judge Le Grande Young, Utah pioneer, has been made by Gilbert Riswold. The bust, in bronze, will be placed in a church bearing Judge Young's name. —Fred L. W. Bennett.

MILWAUKEE

The first floor galleries of the Art Institute are filled with the exhibition of the Brooklyn Society of Etchers.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****BALTIMORE**

Drawings and etchings now on view at the Museum of Art include work by a number of well-known American artists.

Albert Sterner is represented by sixteen works, George Bellows by three. Others represented are Kenneth Conant, Samuel Halpert, Eugene Higgins, Rockwell Kent, Homer Martin, Henry Ranger, John Roberts, John Sloan, Eugene Speicher, Joseph Stella, F. Walter Taylor and William Zorach. There are also examples by Forain and Steinlen.

An exhibition of drawings done by Viennese children, ranging from four to sixteen years of age, under Professor Cizek, is announced for April at the Maryland Institute, under the auspices of the Department of Education.

The "Memorial to an Unknown Soldier," by Louis Rosenthal in miniature sculpture, now on view at the Baltimore Museum, has been purchased by the Greek Embassy. —L. C. E.

WICHITA, KAN.

Paintings by artists of the Middle West, shown at the Kansas City Art Institute, are the April exhibit of the Wichita Art Association.

WASHINGTON

The Pictorial Photographers of Great Britain are exhibiting 100 prints in the Arts and Industries Building of the National Museum.

At the Art Center is a new exhibition of oil paintings by Winthrop Turney of New York. His wife, Agnes Richmond Turney, shows a group of water colors.

There is also at the Art Center, cubistic sculpture by Arnold Ronnebeck, and his clever piece "London Wedding," and the French ditch-diggers "Les Terrassiers de Paris." Mr. Ronnebeck gave a talk recently on "Modernism in Europe and America," and he has planned a course of lectures for three successive Mondays.

Paintings by Victor Higgins are on view at the Corcoran Gallery, April 1 to 22.

Howard Chandler Christy is painting a portrait of Secretary Hughes. Eben Comins has recently completed a portrait of Mrs. Wallace Lanahan.

Alexandra Galeski is giving an exhibition of fifty Spanish scenes at the studio of Gertrude R. Brigham, 2015 G. St. The Alhambra, glimpses of Busaco, the mountain resort of Portugal, and other scenes are depicted. —Helen Wright.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Etchings by S. Tushingham, Roland Clark and Norman Wilkinson, through April.

Ainslie Galleries, 677 Fifth Ave.—Exhibition by seven women painters, to April 15.

Anderson Galleries, Park Ave. and 59th St.—Second exhibition of Joseph Pennell's class in etching and lithography at the Art Students League, to April 14; paintings and drawings by Howard Leigh, to April 19; portraits by Schattenstein, to April 19.

Arloing Galleries, 274 Madison Ave.—Paintings of the Canadian north country, by M. E. Dignam, to April 12.

Art Center, 65-67 East 56th St.—Photographs by Paul Outerbridge, Jr., to April 8; first annual costume exhibition by the Art Alliance, to April 15; 3rd annual exhibition of advertising art by the Art Directors Club, April 30; photographs by the Pictorial Photographers of America and the work of Ira D. Martin, April 8 to May 6.

Art Patrons of America (direction of Mrs. Albert Sterner), 705 Fifth Ave.—Exhibition of oils and water colors by contemporary American artists.

Babcock Galleries, 19 East 49th St.—Decorative paintings by Karoly Fulop, April 8-21.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

Bossett Hotel, Montague and Hicks St., Brooklyn—Exhibition by "The Five," to April 19.

Brooklyn Museum—Exhibition of paintings recently acquired: American handicraft, City Club, 55 West 44th St.—Paintings of New York by Everett Warner, to April 16.

Civic Club, 14 West 12th St.—Silk murals by Lydia Bush-Brown and water colors by Josephine Nivison, to April 8.

Dudensing Galleries, 45 West 44th St.—Paintings by Hans Ekegardh, water colors of New Mexico by D. H. Wetherbee, and water colors by the late Mary Rogers, to April 12.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by El Greco, Delacroix, Duvene Galleries, 720 Fifth Ave.—Sketches from "The Miracle" by the Duchess of Rutland.

Ehrich Galleries, 707 Fifth Ave.—Paintings and furniture of the Pilgrim century and early Colonial period, arranged by Mrs. Ehrich, to April 15.

Fearon Galleries, 25 West 45th St.—Recent sculpture by Jo Davidson.

Fetargil Galleries, 607 Fifth Ave.—Portraits by American artists and water colors by Miss E. W. Motley.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by John Singer Sargent, to April 6; American paintings and sculpture.

Grand Central Palace, 46th St. and Lexington Ave.—Exhibition of Russian art, to April 15.

Kennedy Galleries, 693 Fifth Ave.—Old sporting prints; dry-points by Peter Marcus, through April.

Kepell Galleries, 4 East 39th St.—Etchings and drawings by Albert Besnard, to April 19.

Kingore Galleries, 668 Fifth Ave.—Monotypes by Petrelli, paintings on glass by Lady Colebrook, and sculptures by Auguste Genuot.

Knoedler Galleries, 556 Fifth Ave.—Paintings by Albert Besnard, paintings by William H. Singer, to April 12.

Kraushar Galleries, 680 Fifth Ave.—Paintings and sculpture by modern American and European artists; paintings by George Luks, beginning April 12.

Kreppel Galleries, 4 East 39th St.—Etchings and drawings by Albert Besnard, to April 19.

Whitney Studio Club, 10 West 8th St.—Exhibition selected and arranged by John Sloan, to April 11.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and drawings by E. G. Benito; water colors by George Biddle; paintings by André Wilder.

Howard Young Galleries, 634 Fifth Ave.—The 11th annual exhibition of portraits by the National Association of Portrait Painters, to April 15.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings of the Canadian Rockies by Belmore Browne and paintings of the Orient by Hovsep Pushman, April 8-28.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; embroideries from the Greek Islands; daily life of the Greeks and Romans; historical exhibition of etchings; memorial exhibition of the works of J. Alden Weir, to April 20.

Milch Galleries, 108 West 57th St.—Paintings by Louis Ritman, April 7-19.

Montross Galleries, 550 Fifth Ave.—Paintings and drawings by Bryson Burroughs, April 7-26.

National Academy of Design, 215 West 57th St.—99th annual exhibition, to April 20.

National Arts Club, 119 East 19th St.—The annual auction of the National Association of Women Painters and Sculptors. Exhibition, April 3-16; auction, April 14 and 16.

J. B. Neumann's Print Room, 19 East 57th St.—Graphic art from the XV century to today, to April 15.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings and lithographs by Steinlen, to April 30; landscape prints; drypoints by Raffaeli, to April 30.

N. Y. Public Library, 121 East 58th St.—Etchings and drypoints by Frank Rennie, to April 30.

The Ovington Group, 246 Fulton St., Brooklyn—Exhibition of water colors and drawings, to April 15.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Water colors by Mahonri Young.

Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Paintings by Boris Anisfeld, to April 12; crayon portrait drawings by R. Hinton Perry, to April 12.

School of Design and Liberal Arts, 212 West 59th St.—Religious paintings by Orondo Gasparo; water colors from Giotto's frescoes at Assisi by Irene Weir.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century paintings and modern drawings.

Jacques Seligmann & Co., 705 Fifth Ave.—Exhibition of Gothic and XVIII century art.

Society of Arts and Crafts, 7 West 56th St.—Jewelry by Frank Gardner Hale and Callowhill decorated china and glass, to April 8.

Societe Anonyme, 44 West 57th St.—19th exhibition of modern art, to April 12.

Mrs. Stern's Gallery, 22 West 49th St.—American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Whitney Studio Club, 10 West 8th St.—Exhibition selected and arranged by John Sloan, to April 11.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and drawings by E. G. Benito; water colors by George Biddle; paintings by André Wilder.

Howard Young Galleries, 634 Fifth Ave.—The 11th annual exhibition of portraits by the National Association of Portrait Painters, to April 15.

Scott & Fowles**ART
GALLERIES**
667 Fifth Avenue
Between 52d and 53d Streets
NEW YORK**Jacques Seligmann
& Fils**
57 Rue St. Dominique
(Ancien Palais Sagan)
PARIS**Verheyden Oil Colors**
Made in Provincetown, Mass.
by FRANCOIS VERHEYDEN
Used and endorsed by all
Prominent Artists
Beware of Imitations**ARTHUR TOOTH & SONS**
ESTABLISHED 1842 LTD.